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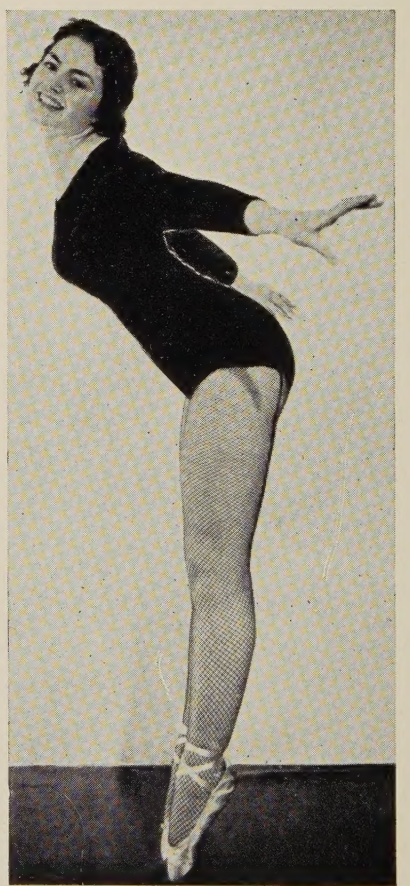

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Personality of the month

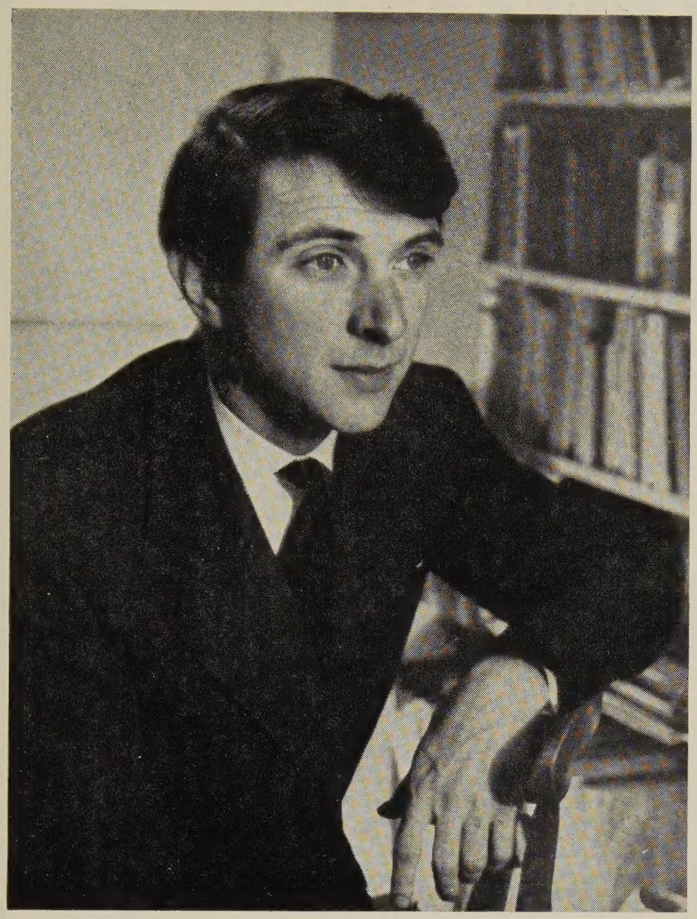

Photo: Alec Murray

JOHN CRANKO

Reason: For being the first British choreographer to create a new ballet for the Paris Opera.

CRANKO was born in Cape Town. While still in his teens he choreographed ballets in South Africa, *A Soldier's Tale, Primavera* and *Holberg Suite*. He came to England in May, 1946, and joined the Sadler's Wells Theatre Ballet. A year or so later he produced his first choreography in this country. Ballets for the Theatre Ballet led to his appointment as resident choreographer. In 1951 he created *Pineapple Poll* and *Harlequin in April*. Two ballets for the Covent Garden company followed, *Bonne-Bouche* and *The Shadow*, and he is now preparing for his first full-length work at Covent Garden next year. This will be a modern ballet with a commissioned score by Benjamin Britten. He has also choreographed for the St. James's, his own dance group at Henley and the Ballet Rambert at home, and the New York City Ballet (one of his few flops) and the Paris Opéra Ballet (a resounding success) among foreign companies.

Cranko, the golden boy of British ballet, was born with a choreographic silver spoon in his mouth. The going has been easy. Sometimes he has probably felt himself stifled with the atmosphere surrounding a national ballet, he has almost certainly at times felt doubts about the direction his talents were taking, and he has not had the opportunity to create as many ballets as a young choreographer of his fertile imagination would perhaps have wished, but he has never starved either physically or artistically. His struggles have been as much with himself as with his opportunities. He has studied, absorbed and worked. His natural gifts have been polished and matured, and now, a leader among the world's younger generation of choreographers, he is bracing himself for the final test of the full-length Britten ballet.

The three Fates who control our destinies, Talent, Industry and Luck, have all been kind to him. His gifts are mercurial, and the height to which they rise is probably going to depend upon the climate in which they find themselves. But with three or four important ballets already under his belt, he and his advocates are able to face his future with confidence.

June 1955 Vol. 6 No. 6

Dance and Dancers

Editor: PETER WILLIAMS
Assistant Editor: CLIVE A. BARNES
WORLD'S LARGEST NET SALE IN THE FIELD

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NO BOUNDARIES FOR BALLET

THE irate lady who was wont, in the past, to write to us with incredible regularity to tell us that we were wicked people to write about anything other than British ballet, will no doubt be more incensed than ever this month. We were told that nobody wanted to hear about foreign affairs, yet here we are, obedient as always, with an issue that is in the main concerned with dancers and dancing whose first stamping ground has not been the soil of old England.

No perversity on our part has brought this about, but the simple fact that we still consider the world to be our ballet oyster—and this little pearl of an island has added no lustre in the past month or so. When you think of all the excitement of the post-war years it seems as though things have suddenly become dull. A fine new ballet by Ashton, a season from Antonio and some Bulgarians have stirred us momentarily, then we have just sunk back.

It is a lull which we hope is deceptive, for things are going on all over the place. The wild enthusiasm of the early days of peace have settled down to a steady routine. But three events of considerable significance have taken and are taking place—Cranko's *La Belle Hélène,* the first work by a British choreographer for the Paris Opéra; Ashton's *Romeo and Juliet* the first work by a British choreographer for the Royal Danish Ballet; and the visit to England of Robert Joffrey as the first American choreographer to work with Ballet Rambert.

This seems to be a choreographic exchange that may have a far-reaching effect and it could even be carried further. Why not an eminent French choreographer for Covent Garden or even the production of one of Bournonville's Danish classics such as *La Sylphide*? Or why not send Kenneth Macmillan, for instance, to mount a new work on an American company?

Exchange must reach the stars

But an international choreographic exchange is not quite enough —it should extend to the stars. Recently Sadler's Wells has been sending its stars to dance all over the world, which is fine as far as it goes though it seems to be a bit one-sided. Guest stars should appear at Covent Garden. The opera there is studded with foreign singers who are stimulating and inspiring; but apart from Markova and Dolin, and Danilova and Franklin, one could hardly say that we have been overwhelmed by a visiting stellar galaxy of dancers. Such occasions would not only pep up the box-office but would be of the greatest value to the company and most certainly would lighten the dull patches that are bound to occur from time to time.

Festival Ballet has had much criticism levelled at its sturdy head; but whatever its faults may have been, it has given Britain the chance to see some of the world's great artists who would otherwise have been denied to us. Nothing but good can come out of such visits, even if they only give us a chance to take stock of what we have and what we have not.

Perhaps in England we think we are still too new to ballet—for after all, 30 years is but a fleabite in time—to be able to stand up to any self-searching criticism or comparison. But if we are honest with ourselves we will admit that we have almost reached saturation point and that any further steps forward will possibly have to be inspired by forces not bounded by our surrounding seas.

Our irate correspondent, of course, will not like any of what she would term "foreign interference"; but then somebody will always complain whatever happens, and the quicker we realise that ballet has no boundaries, the better it will be for the art as a whole.

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SRIMATHI SHANTA RAO is not a name that is well known in England except among those who read Beryl de Zoete's book on India, *The Other Mind.* Yet Shanta Rao is generally considered to be one of the greatest exponents of the Bharata Natya and Mohini Attam styles of Indian dancing, as well as being a fine dancer of the Kathakali school.

Recently, while on her way to America, Shanta Rao stopped off in London for a few hours and gave an impromptu recital before a small chosen audience of British critics. In an extract from a Mahabharata story danced in Mohini Attam style she showed herself to be a quite incredible technician, much stronger and more forceful than any Indian dancer previously seen in England. The language of her every gesture was most eloquent. She is not a commercial artist in the generally accepted sense and allows no compromise; her dances have not been adapted to the dictates of a Western audience. Her performance, therefore, becomes a unique experience.

Her American tour was sponsored by the great violinist, Yehudi Menuhin; in England her patron will be Madame Pandit, the High Commissioner for India in London. Shanta Rao will give several recitals in London and the Provinces during late May and June.—(See Ballet Dates, page 26).

Origin of Falla's Flamenco Ballet

How Manuel de Falla came to compose *El Amor Brujo* for PASTORA IMPERIO, the greatest living Flamenco dancer.

by DEREK PATMORE

A FEW years ago, when I was travelling about Southern Spain and collecting material for a travel book, I was invited to spend an evening in Manuel de Falla's old house, the Carmen de Falla, in Granada. My hostess, the Duquesa de Lecera, was one of the composer's oldest friends, and she has kept some of the rooms of his house as a museum and memorial to her dead friend.

The house is in a lovely garden, and in the patio where Falla so often made music with his friends and had the gypsies dance for him she has placed a fine sculptured head of the famous Spanish composer.

As I had long been a fervent admirer of Falla's music, I was delighted at the chance of seeing the attractive house, built on the slopes of the Alhambra hill, where the composer had lived and written some of his finest music. My pleasure was even greater when I discovered that the other guest at dinner was Pastora Imperio, the famous exponent of Flamenco dancing, for whom Manuel de Falla originally wrote his ballet, *El Amor Brujo*.

Pastora Imperio, whom I came to know well later on, still has extraordinary grace in her movements and her whole personality is alive and exciting. Her expressive dark eyes sparkle with intelligence and her gleaming black hair belies her age. Now a legendary figure in the world of Spanish dancing and still acknowledged as one of the greatest exponents of Flamenco and Andalusian gypsy dancing who have ever lived, she retains the simplicity and vitality of all real artists.

When she heard that I was interested in Falla's music, she began to tell me in an extraordinary mixture of Spanish and French of how the composer came to write *El Amor Brujo* for her.

Forge inspired Fire dance

"Originally," she told me, "I wanted Falla and the dramatist Martinez Sierra to write a song and dance for me. Sierra introduced me to the *maestro* in Madrid; but when I discussed the idea with Falla he became so interested in the potentialities of Flamenco that we decided to do something more ambitious."

She went on to tell me that Manuel de Falla, having been born in Cadiz, had long been fascinated by the rhythms and tunes to be found in the popular gypsy dancing in Andalusia. He loved to visit Pastora's own family (she comes from a famous dancing family); and whilst the gypsies were singing and dancing he would often note down the melodies. In this manner, he found the tune for the celebrated *Ritual Fire Dance* which plays such an important part in the ballet, *El Amor Brujo*. "My father had a forge, and, one day, Falla heard him singing a song which we gypsies used to sing to keep away the evil spirits while the metal was being forged. Falla was so fascinated by the melody that he noted it immediately, and that was the origin of that famous dance. . . . If you listen carefully to the opening bars of the music you can hear a series of chords which have a clanging sound, recalling the forge."

Discussing Flamenco technique and how she used it for the choreography of *El Amor Brujo*, Pastora Imperio went on to say: "No true Flamenco dancer ever uses the castanets. Only the arms and hands—like this!" (Here, she coiled and moved her arms in most beautiful gestures above her head).

Then describing how she and her family first performed *El Amor Brujo* at the Teatro Lara in Madrid in 1915, she said, "When we performed *El Amor Brujo*, I also sang the songs which Falla has written to accompany part of the score. We were a small company—just my mother, Rosario la Mejorana, myself, my brother, Vito, my sister-in-law, Augustina and her daughter, Maria del Albaicin. Falla had worked with enthusiasm on the music, composing night and day from November until April when we gave the premiere. How he used to smoke cigarettes when he worked! All through the day and night—with an occasional glass of Malaga to give him strength. . . ."

Madrid cool, Barcelona triumph

The Madrid premiere of the ballet did not go well but as Pastora said, "We had a triumph in Barcelona where the intelligentsia

IN AN INTIMATE ATMOSPHERE the true Flamenco soul comes out in the dancer. Pastora Imperio, as she is today, dancing at a party.

Three photographs of Pastora Imperio by June Gyenes.

UNQUESTIONABLY SPAIN. Elsa Brunelleschi, famous teacher of Spanish dancing, once writing in Dance and Dancers, *said: ". . . in the presence of Pastora Imperio . . . the audience will feel that this unquestionably is Spain."*

were *encantado* (enchanted) with the music and the originality of the ballet."

In her own production, Pastora Imperio kept to the pantomine idea suggested by Martinez Sierra and made the whole ballet more intimate. When first performed the orchestra was small, and it was only later that Manuel de Falla expanded the orchestration to its present version.

After their collaboration on *El Amor Brujo*, Pastora Imperio and Manuel de Falla became firm friends, and the dancer saw a great deal of the composer. Discussing his music, she told me that Diaghilev wanted to make *Nights in the Gardens of Spain* into a ballet, using the fabulous Palace of the Alhambra as a decor, but Falla was not enthusiastic about the idea. However, Pastora herself did dance one night in the courtyards of the palace to the music of this composition for piano and orchestra, and Falla expressed pleasure at her performance.

Inspiration from Granada gypsies

There is no doubt that Manuel de Falla, a shy, reserved and deeply religious man, found happiness and inspiration in the company of the Granada gypsies. As Pastora said, "All the gypsies loved Falla, and we would do anything for him. We enjoyed collecting the old Andalusian songs for him, and I remember how, one day, walking about the streets of Granada we heard an old man singing a very old tune which Falla later used for the *Canción del Fuego Fátuo* in *El Amor Brujo*. But I don't think the Spanish people realised what a genius the man was during his lifetime."

Pastora Imperio also told me that Falla was always anxious to preserve the old traditions of the best Flamenco dancing and the *cante hondo* style of singing. She was very caustic about some of the Spanish dancers who have recently interpreted Falla's music, and discussing one popular Spanish dancer said: "She dances *parecido un tren* (like a train)." But she hailed Antonio as the greatest male Spanish dancer of today.

My evening at the Carmen de Falla lasted until the early hours of the morning. My hostess, the Duquesa de Lecera talked at length about her old friend. She spoke of his unhappiness at the time of the Civil War and of how he was tormented by the sound of the guns. She also told me that the execution of his friend the poet, Frederico Garcia Lorca, was one of the reasons why the composer left Spain and decided to settle in the Argentine. Manuel de Falla, however, was not a politician. He was a dreamer, but a great musician who knew how to make his dreams musical realities.

I am glad I spent that long evening in the Carmen de Falla, for the house is still haunted by the spirit of Spain's greatest modern composer. After talking so long to two of his best friends, I felt I knew and understood the man and his music even better than before.

EL AMOR BRUJO

***New Version by* ANTONIO**

First given by Antonio's Spanish Ballet Company at the Saville Theatre, London, on April 5, 1955. Music, Manuel de Falla. Choreography, Antonio. Designs, Jose Caballero. Book, Gregorio Martinez Sierra.

CAST

Candelas	ROSITA SEGOVIA
Sorceress	PASTORA RUIZ
Spectre	PACO RUIZ
Lucia	CARMEN ROJAS
Carmelo	ANTONIO
The Voice	MARINA DE GABARAIN

Full *corps de ballet of* gypsies

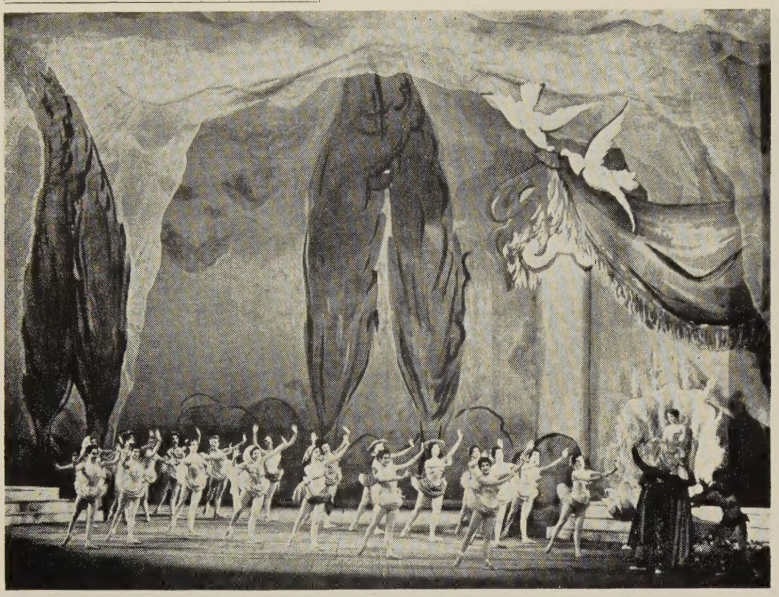
CANDELAS, a young and passionate woman, loves a dissolute and jealous gypsy. He becomes involved in a fight and dies. Candelas, unaware of what has happened, goes to consult a sorceress who discloses all that has happened.

A young gypsy, Carmelo, is also in love with Candelas who is unable to return his love because the spirit of her previous jealous lover gives her no peace. In order to divert the attentions of the Spectre, the sorceress plans with Lucia, a young gypsy friend of Candelas, to break the spell. Lucia is to stimulate the spectre into an hallucinating flirtation which will divert his attentions from Candelas.

First of all, Candelas has to perform the Ritual Fire Dance which does not, however, free her from the Spectre's attentions. Later the Spectre returns and is attracted to Lucia and they go off together. Candelas, now free, convinces Carmelo that his love and life have triumphed over death and the past and they exchange a kiss which finally defeats the evil influence of the Spectre.

Candelas and Carmelo leave to seek a new together.

(continued on Page 15)



GREEK WOMEN PETITION VENUS. The opening scene of the ballet when the Greek women, tired of their menfolk's indifference, come in a body with presents for Venus. Blanc as Calchas on right.

THE GODDESS OF LOVE judges the competition of men. Claude Bessy as Venus.

All photographs, Serge Lido

LA BELLE HÉLÈNE

Ballet-bouffe in four scenes based on Offenbach's operetta. Scenario by Marcel Achard and Robert Manuel after Meilhac and Halévy. Music by Jacques Offenbach, arranged by Louis Aubert and Manuel Rosenthal. Choreography by John Cranko. Scenery and costumes by Vertès. First produced at the Paris Opéra, 6 April, 1955.

Hélène —	Mlle	YVETTE CHAUVIRE
Pâris —	M.	MICHEL RENAULT
Agamemnon	M.	MAX BOZZONI
The Nurse	Mlle	PAULETTE DYNALIX
Vénus —	,,	CLAUDE BESSY
Bacchis —	,,	MICHELINE GRIMOIN
Loena —	,,	JOSETTE AMIEL
Parthenis	,,	COLETTE EVEN
Calchas —	M.	BLANC
The Two Ajax	,,	DUTHOIT, MAYER
Ménélus	,,	TOURODE
Achille —	,,	POMIE
Philocome	,,	HERAULT

IT is now nearly a hundred years since Jacques Offenbach gaily invited the heroes of Homer to descend from their pedestals in order to dress them up according to the taste of the time in terms of burlesqued fantasy. Now a further step has been taken, and *La Belle Hélène*, which once created a scandal, has just received the supreme consecration of admission to the repertory of the Paris Opéra.

Thus the *ballet bouffe*, a form which Roland Petit has used in *Le Deuil en 24 heures*, has made its appearance at the Académie Nationale de Musique et de Danse.

Before choreographic comedy had been represented by such works as *Salade* and *Fourberies*, but not farce, which was doubtless waiting for an English choreographer to come along and guide its first steps.

The scenario of the ballet closely follows the libretto of the opera. Four scenes follow one another in merry succession in the space of forty minutes. Tired of their menfolk's indifference, the Greek women come laden with presents—flowers, doves, fish—to petition Venus in the sanctuary guarded by the soothsayer Calchas and his acolyte. Their queen, the beautiful Helen, joins them. When he is alone, Calchas welcomes Paris, son of the Trojan King Priam. Led by sandwich-men, the Greeks then invade the vast hemicycle where the dance competition is to take place.

Under the amused gaze of the Queen, the Kings of Greece make their entrance, each as awkward as the others: the two Ajax, droll and inseparable in their striped fleshings and white gaiters, the bearded bully Agamemnon ill-treating his wife Parthenis, Menelaus, a fussy, corpulent old man, and finally Achilles who leaves his bath chair in fear and trembling and with his nurse's guidance exposes his famous heel to the cruellest of fates.

It is then that the handsome Paris appears and has the boldness to sweep the Queen into an exhilarating *pas de deux*. After he has been announced as the winner, Paris bribes Calchas

PARIS TRIUMPHANT. Paris (Michel Renault) between Bacchis (Micheline Grimoin) and Loena (Josette Ameil). The two latter are new premieres danseuses at the Opera.

THE TOILET OF HELEN. Yvette Chauvire in the title role surrounded by her attendants.

to order Menelaus in the name of the Gods to leave for Crete, a departure which has the result of driving Helen into Paris's arms.

Surprised by the unexpected return of Menelaus, Helen, still under the orders of the obliging Calchas, embarks on a river steamer bound for Cythera, the captain of which is none other than Paris, momentarily disguised.

The furious rhythm never slackens, but the ballet is nevertheless a little uneven. A few reservations must be made regarding certain *ballabiles* which are rather confused and banal, but unstinted praise must be given to the flow of the variations of Helen and Paris, the bold lifts in the *adages* of the *pas de deux* and to the broad comedy in the dance competition scene.

Aubert and Rosenthal's heavy and inelegant orchestration contrasts with the sharp freshness of the costumes by Vertès, who has wittily managed to give the classical *tutu* a Second Empire line. Having already given interpretations of exceptional radiance in *Giselle*, *Le Lac des Cygnes*, *Les Mirages* and *Nautéos*, Yvette Chauviré has decided to show that she can also be the most witty and coquettish of present-day ballerinas. She gives the role of Helen a sparkling charm and dominates the whole ballet. Michel Renault plays the handsome and attractive Paris. Venus makes too short an appearance in the guise of Claude Bessy. Max Bozzoni is Agamemnon, Blanc a sprightly Calchas, Touroude a somnolent Menelaus, Pomié an effeminate Achilles tenderly cared for by Paulette Dynalix as his piquant nurse, and like the heavenly twins the two Ajax, Duthoit and Mayer, are ever united.

In spite of a few trivialities, Cranko's *La Belle Hélène* is a worthy manifestation of the *Entente Cordiale* which in days gone by was forged by Queen Victoria, Napoleon III and the Empress Eugénie. One may only regret that for his first creation in France, Cranko did not enjoy greater freedom in the choice of subject and the ordering of the spectacle. As too often is the case at the Opéra, the choreographer was faced with a work already planned which remained only to be transcribed in terms of movement. He cannot therefore be criticised for the few uneven passages which it contains.

EMBARKATION FOR CYTHERA. Helen, ordered to leave on a river steamer for Cythera, finds that the captain is none other than Paris. The company waves farewell as the curtain falls.

French designers in a British setting

Theatre art of France at the Victoria and Albert Museum in London.

THREE exhibitions in the past few years have brought us face to face with the fact that there is more to an exhibition than just collecting a lot of material and showing it any old how. The *Théâtre à la Mode* of the immediate post-war years blazed the trail. Christian Bérard and a number of eminent French painters created a series of scenes for displaying Lilliputian figures dressed in the newest trends from Paris. Later a Mexican Exhibition of incredible beauty and originality transformed the Tate Gallery; recently Richard Buckle and Leonard Rosoman waved a magic wand over the College of Art in Edinburgh and Forbes House in London and a conglomeration of designs and paintings assumed an importance possibly not deserved, owing to the imagination with which they were presented.

France today has the best designers in the world and a reputation for making any exhibition a thing of immediate chic and ephemeral beauty. However unimportant the subject, the display is invariably stimulating. Not so, alas, the collection of French Theatre Art (1935-55) recently shown at the Victoria and Albert Museum. Not one ounce of imagination had been used and the designs were so badly placed, opposite large windows, that they were almost impossible to see. The exhibition was hardly representative of what the catalogue calls "a most fertile period in the French Theatre."

Twenty fertile years

It has been an admittedly fertile period dominated by Bérard, Jean Hugo, Derain, Cassandre, later by Clavé, Labisse and Carzou, not to mention innumerable others. Yet only Hugo, Clavé and Labisse were in any way represented by their best work. Bérard, the father of contemporary French Theatre design, was almost overlooked—two models, *L'Ecole des Femmes* and a magnificent *Renaud et Armide* and three drawings, *Amphitryon* and *Fourberies de Scapin*, gave no suggestion of the full range of his genius. No designs by Derain or Beaurepaire were shown. Léonore Fini who has contributed considerably to the French theatre and ballet in particular, was represented by one quite untypical setting for *Bérénice*. Carzou, whose designs for *Le Loup* caused him to be hailed as a new Bérard, was made known to the larger British public by his beautiful but vertically unsuitable *Giselle* designs and his initial work for the theatre—the *Les Incas* scene from *Les Indes Galantes*. Cassandre has done some important work for ballet, particularly with his opulent use of Bibiena-like perspective, yet a model for *Monsieur de Pourceaugnac* and a drawing for Giroudoux's *Lucrèce* were all we were allowed to see.

Violent subjects with colour

When faced by Clavé's ballet designs—*Los Caprichos, Revanche* and *Carmen*—one is made even more aware of his great influence on post-war theatre design. His idiom is very personal yet his 19th-century Spain and his medieval Italy become evocative and inspired—violent subjects, made more so by this artist's great sense of theatre and colour.

Less violent, but with an equal sense of drama, is the work of Labisse. His only work for ballet shown here—preparatory sketches for *La Symphonie Fantastique* which in no way compare with the romanticism of Bérard—is less distinguished. On the other hand his work for the straight theatre is among the best to come out of France since the war. Notable were his grimly stylised settings for Kafka's *Le Procès* and his sun-shaded deck for Claudel's *Le Partage de Midi*.

I am glad that England has had a chance to see some of Jean Hugo's designs for his grandfather's *Ruy Blas* for the Comédie-Française because I have always thought them to be some of the most wonderful designs I have ever seen in the theatre. His simplification of design—no line is superfluous—his remarkable sense and use of colour, are almost unparallelled in contemporary French stage decoration. The model for his *Leda* scene in Petit's *Les Amours de Jupiter* and his first sketches for other scenes in the same ballet provide a lesson to all would-be designers.

Cinderella's designer for Barrie

Jean Denis Malclès is known in England mainly for his *Cinderella* designs at Covent Garden; yet his work for the straight theatre in France appears to be far more distinguished than what he has done for ballet. Among the several shown here, all good, his multiple room for Anouilh's *La Valse des Toréadors* is charming, his costumes for *Peter Pan* a refreshing curiosity.

Designing for a stage the size of the Paris Opéra presents a different problem. It affords a chance for lavishness which must never be overpowering. Moulène's *Les Fleures* scene from *Les Indes Galantes* and Chapelain-Midy's sets and costumes for *The Magic Flute* are grandiose and lavish conceptions that would seem to fill the bill admirably.

Scattered throughout the exhibition were a number of masks and puppets. They unfortunately amounted to nothing, because such objects need careful presentation. A puppet is an alive thing which ought never to be allowed to look like Petrouchka *after* the Charletan has convinced the crowd that he is nothing but rags and sawdust.

Yes, there is certainly much of interest in this exhibition; but what a far greater ambassador it could have been with more thought and imagination all round! **P.W.**

ALL ON ICE. The Theatre ballet in the revival of Ashton's Les Patineurs.

WHITE COUPLE (left). David Poole and Annette Page in the pas de deux.

LES PATINEURS

First given at the Sadler's Wells Theatre by the Vic-Wells Ballet on February 16, 1937. Revived at the same theatre for the Sadler's Wells Theatre Ballet on April 23 (Matinee), 1955.

Choreography, Frederick Ashton. Music, Giacomo Meyerbeer, arranged by Constant Lambert. Costumes and Scenery by William Chappell.

CAST

The Blue Skater — DONALD BRITTON
The Blue Girls — SARA NEIL, DOREEN TEMPEST
The Red Girls — SHIRLEY BISHOP, YVONNE ENGLISH
The White Skaters — ANNETTE PAGE, DAVID POOLE
The Brown Girls — SUSAN ALEXANDER, JOAN BLAKENEY, DIANE FORHAN, VALERIE REECE
The Brown Boys — BRYAN LAWRENCE, DONALD MACLEARY, DAVID SHIELDS, LESLIE WHITE

IN ballet as with most things, having divided the sheep from the goats, there are some sheep we admire and some we love. Most of us who go with any frequency to ballet in London will have seen *Les Patineurs* many times; its few jokes are old friends, its fireworks have long since lost their power to surprise, and its music is hummingly familiar from the front row of the stalls to the back row of the gallery. Yet still, with the impassive stolidity of a slot-machine, the penny drops and the ballet produces the goods. It wins our love by being one of those works, like *Les Rendezvous* or *Interplay*, that makes our hearts sing, a dull day becomes brighter, and a bright day positively lustrous.

Ashton's indomitable lightweight has many solid virtues. A straightforward *divertissement*, its structure is more or less perfect, the separate numbers being linked with deceptive ease. The pace and excitement are never allowed to sag, and the conceit of the dancers being on skates is cleverly maintained.

The choreographer gets his effects with the simplest of means. The finale, one of the most invigorating in modern ballet, is nothing more than a few dancers spinning diagonally across the stage, leaving one solitary figure spinning his heart out in a swift *pirouette à la seconde*. Simple almost to the point of banality, in conjunction with the Meyerbeer-Lambert accelerating music, the falling " snow " and the immensely effective lighting, this ending never fails to excite its audience to fever-pitch.

When the ballet was first produced in 1937, with Harold Turner as its scintillating Blue Skater, it was a mile-stone in British ballet. It showed, even more clearly than ballets like *Les Rendezvous*, that the English dancers could on occasion turn and leap with the same dexterity and aplomb that was always associated with their contemporaries in the Ballets Russes. With its beguiling score arranged by Lambert, and the pretty, Christmas-card designs by Chappell, the ballet was an instantaneous success, and it has remained in the repertory from that day to this.

In 1946 it was announced for the initial repertory of the Theatre Ballet but for some reason, casting difficulties I believe, it was never given, and the same choreographer's *Façade* was substituted. Now nine years later it makes its belated appearance.

If it is a characteristic of a classic that it is capable of more than one valid interpretation, then in this regard at least *Les Patineurs* may be regarded as a classic. For the performance it gets at Sadler's Wells differs subtly from that given at Covent Garden, yet is in no way inferior.

For some years the Covent Garden version has been a slick, highly-polished display of pyrotechnics. At Sadler's Wells they have restored the old William Chappell designs and a few choreographic details. They have also restored the rough and tough vigour the ballet had in its pre-Covent Garden days. Scaled down, as it were, to the small stage for which it was originally created, some of its virtues that have been abandoned or obscured at Covent Garden, are again apparent. The Theatre Ballet gives it with virility and charm, the Covent Garden company with superb accomplishment and sophistication. Both versions are completely right for the companies presenting them.

The present revival is dominated by Donald Britton's Blue Skater. When he first danced the role at Covent Garden in 1948 he lacked speed. Now technically the role is perfectly within his range, and the character of the little cock-sure virtuoso is genially pointed. Probably nearer to Turner's interpretation than any of the part's other recent performers, he need fear comparison with none.

The Blue Girls, Sara Neil and Doreen Tempest, produced an almost unexpected vitality. Although they could not equal the vertiginous speed of certain Covent Garden couples, it was a particular pleasure to see Sara Neil perform her *fouettés sur place* in time to the music, and not in an apparent attempt to break some record.

The rest of the cast was acceptable, although Annette Page and David Poole were dancing below their accustomed best. The ensemble work was good. The turns of the boys in the company appear to have undergone a general improvement. If this is in any way due to the " academic tuition " they are now receiving from Erroll Addison, himself a great pirouettist in his day, our grateful thanks go to him.

Clive Barnes

HORIZONTAL FINISH to the variation of the Blue Skater or instructor. Donald Britton recreates the role which was originally given by Harold Turner with enormous success.

All Photos: Denis de Marney.

KISMET

A Musical Arabian Night, at the Stoll Theatre London. Music and Lyrics by Robert Wright and George Forrest adapted from themes of Borodine. Adapted from the play of the same name by Edward Knoblock. Production by Albert Marre. Designs by Lemuel Ayres. Dances and musical numbers staged and choreographed by Jack Cole.

Dancers:
SHEILA O'NEILL, MURIEL ALI, DOREEN GRANT, CLAIRE WARNER, JULIET PROWSE, MALCOLM GODDARD, NIGEL BURKE.

Josephine Blake, Norma Dunbar, Ann Tyrell, Sally Webb, Maureen Sims, Elizabeth Wright, Margaret Kovac, Ann Thwaites, John Bleasdale, Raymond Ray.

BAGDAD, city of mystery and magic, of minarets shimmering in the haze, of colourful bazaars where every beggar is a poet and every poet becomes a Caliph, where to disobey a command means instant and ugly death, where every pretty girl becomes caught up in a harem.

Of course it is not really like that, but that is what the theatre would have us believe; and who are we to question such a fabulous land of make-believe? This musical version of *Kismet* keeps the ball rolling for the grandchildren of the *Chu-Chin-Chow* and *Hassan* fans who will become the Bagdad addicts of tomorrow. Perhaps, then, it is churlish to sigh for the shows of yesteryear or the music of Norton and Delius or even for a modicum of good taste in production. Borodine salad and pantomime scenery are no substitute, even if the fine swashbuckling performance of Alfred Drake in the principal role—and the dancing—partly make amend.

The dancing is in the able and experienced hands of Jack Cole who has done much to raise the standard of choreography in American films and stage musicals. He has, in this case, gone a good many thousand miles east of Bagdad for his inspiration to the Indian schools—Kathakali, Bharata Natyam, and Kathak.

It all makes a welcome change from the usual old hip-swing generally associated with this region and each movement is precise and clear-cut, with a clean finish to everything. Most of the footwork is done on the heel or flat foot and points are not used. The arm movements are angular and seldom undulating.

It is possibly as a teacher of his own particular style that Cole has made the greatest contribution; and his dancers do him credit, particularly the three Princesses of Ababu—O'Neill, Ali and Rider—who provoke applause after each of their numbers. They are well supported, in every sense, by Malcolm Goddard and Nigel Burke. Claire Warner and Juliet Prowse both shone in their respective solos for the Princesses of Damascus and Bangalore.

Although all this dancing was one of the most worthwhile features of the show it tended to become monotonous with such constant repetition. Obviously Cole has done the most that can be done with this sticky pseudo-oriental sweetmeat, but we should like to see his work unhampered by unconvincing regional considerations. **P.W.**

THREE PRINCESSES OF ABABU (top). Muriel Ali, Doreen Rider and Sheila O'Neill dance before the Caliph.

DANCE INTEGRATED IN SONG (middle). Doretta Morrow sings "Baubles, Bangles and Beads."

ONE PRINCESS IN THE AIR (right). Sheila O'Neill lifted by Goddard and Burke. Photos: Houston Rogers

CAKE WALK. Bertice Reading and Paul Black "walk for the cake" at their wedding party in the Plantation Car scene from The Jazz Train.

STRUTTING OUT are Richardina Jackson (previously a member of Dunham's company, now teaching in England) and Boscoe Holder.

All photographs: Alec Murray

Journey through Jazz

from the jungle to jive is where *The Jazz Train*, now at the Piccadilly Theatre London, takes the audience, opening up a panorama of Negro music and dancing.

by HARRY STONE

THE JAZZ TRAIN, now at the Piccadilly theatre, takes the audience, along with the all-Negro company, on an imaginary journey across the States. Under the guidance and inspiration of Mervyn Nelson, each stopping place is found to be reminiscent of some period in the story of Negro dancing. As an overture, the audience hears the rhythm of the Jazz Train and then, above it, they can hear the gradually rising beat of the native bongos. The two sounds are alike and, as the curtain rises, they merge for the opening scene. It is set in the African jungle and shows the primitive sacrificial dance of the Watusi Tribe.

When slavery brought the Negroes to America and into contact with Western civilisation, their dancing underwent considerable change. One of the most obvious developments was the adoption of a partner. Their dancing also assumed a sense of decorum and self-consciousness. But at the same time there was an underlying feeling of nostalgia for their native country.

As the Jazz Train's first halt is in the Deep South, thoughts naturally turn back to the days of slavery and life on the plantations. One of the most famous dances of this period was the Cake Walk. Whenever there was a celebration, the planter would present his slaves an enormous cake. Then the slaves would "walk for the cake," each pair trying to outstrut the others in a display of sheer dandyism.

Another of the halts is at New Orleans, at about the turn of the century, the era of the Blues. With the abolition of slavery, the dancing had become less constricted and more sensuous.

Also at this time the Negroes in the West Indies were expressing their freedom. Here, without the influence of the cities, the dances remained close to the African originals. But they also acquired a superficial polish, together with the custom of dancing with a partner, from imitation of the minuet brought out by the French and Spanish planters.

At about the same time, the Minstrels were rapidly growing in popularity. This was the era when tap dancing reached a peak in sheer expertness. It was the era of the Soft Shoe Dance, the Sand Dance and Bill Robinson's Stair Dance. Bill Robinson was the first person to incorporate all the different elevations offered by a staircase into a routine.

Most of the Negro dances during the years between the two wars originated on the stage and were later adapted, usually in a simplified form, for the dance halls. As dance halls were more respectable than the New Orleans night haunts, the movements had more decorum than the Blues.

First there are two dances which in Britain are inevitably associated with particular performers in the *Blackbirds* shows during the 'twenties. There was Snake Hips Tucker, a name which aptly described his style. He is impersonated in *The Jazz Train* by Herbert Harper, who is also responsible for all the choreography in the show. Then there was Edith Wilson, who brought over the Black Bottom, the bottom meaning the

THE BIRTH OF THE BLUES occurred in the dives of New Orleans. A scene from the Blues Car.

HE DONE HER WRONG. The ballad of the hapless Frankie and Johnny *has been adopted by the Negro. Frankie (Lucy Guannel) has just shot Johnny (Thesley Beverley) for his attentions to Alice Fry (Valentina Richmond).*

THE MANNERS OF THE FRENCH COURT mixed with local customs formed the basis of the Calypso dances of the West Indies. Boscoe Holder with Anita Farr in the "Kitch" calypso.

sole of the foot. It had steps directly derived from the way the Negroes walked on the muddy river beds. But before long, a crude version, based on the obvious pun, ousted the original in popularity.

During the thirties, there emerged a series of dances derived from the Cotton Club. For instance, performers chiefly used "truckin" for making an entrance or exit more effective. It is an exhibitionist *chassé* forward but with a pull back heel and a waist movement as in the Samba.

Then there was the Shim Sham Shimmy, but it proved too elaborate to be practical for the dance hall. The Shim Sham Shimmy was composed of the Shorty George and the Camel Walk together with the Time basic tap step and always danced to the tune *Naka Saki*. Yet another dance of this calibre was the Huckle Buck. Here again the steps were widely used by performers at the Cotton Club as a means of "heightening" their routine. It largely gained its effect from a rolling hip movement.

The last dance to be shown in *The Jazz Train* is the Jitter-bug. It is a direct descendant of the Lindy and was nurtured on boogie-woogie. The Lindy can be traced to one definite place and occasion. The place was the Savoy Ballroom, Harlem, in 1927 and the occasion was the night the news came through of Charles Lindbergh's arrival in Paris after his successful solo flight from New York. As a celebration dance, the Lindy showed much less restraint than usual.

It was only a matter of time before the Lindy was speeded up to become the Jitter-bug. Besides the increased freedom, the partners reverted to dancing apart. In fact, it shows a marked similarity to the primitive jungle rituals.

ANTONIO'S *EL AMOR BRUJO*

continued from page 9

EL AMOR BRUJO was first given in England as a ballet, by Woizikovsky's company at the London Coliseum in about 1935. As far as I can remember the work did not make any considerable impact. Falla's score is so essentially Spanish and the Russian dancers gave little feeling of the Flamenco soul that can only bring the work alive. Nor had the dances been so well digested and stylised as they were, for instance, by Massine in his *The Three-Cornered Hat*. It must be admitted that the plot is a complicated one to get over in the not very lengthy span of Falla's score.

Since the war, some of the dances were given in the form of a suite by Rosario and Antonio; and here again something seemed lacking. Possibly in this case, fault lay in the fact that the music, which demands a full orchestra, was played on two pianos.

Bearing all this in mind, it was not with any great enthusiasm that I approached yet another ballet to a score which I find more enchanting on each encounter. Antonio's full-length ballet is a vast improvement on all previous versions seen in this country—an improvement that became more marked as the season wore on.

The story remains complicated; and Antonio has not yet had enough experience in creating a ballet for a full company—choreography for two dancers is a very different matter—to be able to incorporate a clear narrative into his dance creation. For instance, the Spectre is never clearly characterised—he just appears as a handsome young man in white. Nor is the trickery scene when Lucia entices him away given due prominence; it takes place up-stage on a rostrum and could easily be overlooked, as there is a certain amount of action going on down-stage at the same moment. A very important dramatic point is thus missed.

I also feel that a Flamenco *pas de trois* between Candelas, Carmelo and the Spectre would not only have been interesting, but have also made clear to the audience that it was the Spectre who kept the lovers apart. A little more dramatic choreographic construction and more definite characterisation all round could have made this a really distinguished work. Another thing I find hard to accept is the playing of castanets against the score. The music says all that is necessary.

The ballet was dominated by the Candelas of Rosita Segovia, who gave a splendid performance and in many ways made up for the characterisation that the work lacked elsewhere. She had been trained in classical ballet when she was a ballerina at the Liceo Opera House in Barcelona and this, no doubt, has given her the sense of theatre and projection so often lacking in Spanish dance companies. Apart from Pilar Lopez, I have frequently noticed in the past that the dancers in these companies are unsurpassed when it comes to their own national and Flamenco dances; but when any story is called for they seem unable to make it come alive. This is probably entirely due to lack of the training which only a classical ballet company, and working with a ballet choreographer, can give.

Antonio himself, as Carmelo, gave his usual dynamic performance. It was also a most unselfish performance, because he was in many ways, overshadowed by the Spectre of Paco Ruiz, who danced with great fire and brilliance even though he inappropriately suggested that good rich blood was coursing through the ghostly creature's veins.

The Lucia of Carmen Rojas got a bit lost in the general hubbub but this was no doubt due to lack of direction in the choreography. The arms of Pastora Ruiz, the Sorceress, weaved about in serpentine coils—which is what is mainly expected of stage sorceresses.

In order to get an impression of the Sacro Monte caves, the designer had shown a cross-section view, with the earth strata framing each cavern and the varying levels making for effective theatre. However the claustrophobic atmosphere, which such dark deeds would no doubt have engendered, was absent; a large cave with tunnels leading off and the distant daylight with its promise of future freedom would have heightened the drama. The costumes were mainly excellent.

With all its faults, the whole work revealed a growing awareness on Antonio's part of the basic principles of ballet choreography. This awareness may possibly lead him to tighten up the ballet to parallel to an even greater extent the intense drama of Falla's score and Sierra's book.

Peter Williams

curtain up!

HER SHOES IN HER HAND. Alicia Markova at the opening of the exhibition of photographs and other items of interest connected with her career held at the Dance Alcove of the 58th Street Music Library in New York during April. The exhibition was organised by our American correspondent, Arthur Todd.

Markova will not be dancing at Covent Garden this summer as was previously rumoured, but will fulfil a number of engagements in Europe again partnered by Milorad Miskovitch.

Photo: Jack B. Mitchell

REPRIEVE FOR BALLET'S THEATRES

RECENTLY we were very concerned about the fact that a number of London theatres might soon be turned into blocks of offices. Now we have the good news that a modification of the Town Planning regulations has given stronger powers to deal with proposals to use theatre sites for offices, which will not now be permitted except in very special cases. This will dispel the fears of the likely closure of several London theatres which might well have led to grave difficulties, particularly in arranging visits of foreign ballet companies.

AMERICAN CHOREOGRAPHER FOR RAMBERT

A FEW years ago, in the pages of *Dance and Dancers,* we hailed a new American choreographer of great promise —Robert Joffrey. He was then almost unknown, but since that time his ballets for American Choreographers' Workshop have brought him growing fame in his own country. The best news for some time is that this young choreographer is to work in England with Ballet Rambert. He left the States in May to start rehearsals on one, possibly two, new creations for the Ballet Rambert season at the Sadler's Wells Theatre in June.

SARTORIAL INELEGANCE

WE have remarked before, in the pages of *Dance and Dancers,* on the importance to theatrical performers, including dancers, of pride in personal appearance off-stage. This same subject has recently been taken up by the theatrical weekly, *The Stage,* which wholeheartedly supported our view, declaring that "stars should always be stars both on and off stage" and that the young artist who arrives at the theatre "dressed from head to foot by a Government surplus clothing store" is letting down the profession. This is not just a matter of snobbery but of good sense and good manners towards the public.

Similar sartorial good manners may well be expected of the audience. Obviously we cannot all wear Savile Row suits or Dior dresses but the small minority who choose to attend performances in eccentric rig-outs must do untold harm in alienating the sympathies of ordinary members of the public. We wonder, for instance, if the young man who has often been seen at Covent Garden with a large ballerina brooch worn flamboyantly on his tie really knows how silly he looks? We can well sympathise with a visiting American lady who recently took one look around the Covent Garden Crush Bar and exclaimed: "My god, how many stones had to be rolled back to let this lot loose? There used to be a time when an English audience, if not the most elegant in the world was always dressed in the best of taste, but this——!"

LOOSENING-UP THE OPERA

THE visit of John Cranko as guest choreographer to the Paris Opéra made history in that august theatre in more ways than one. His ballet, *La Belle Hélène,* the first ever to be mounted there by a British choreographer was hailed unanimously by the Parisian press and public. Cranko would have no truck with the customary "Monsieur" and "Mademoiselle" form of address amongst the company and called them all by their Christian names. When he left he had so endeared himself to the company that the *corps de ballet* presented him with a Picasso plate.

OSCAR FOR CHOREOGRAPHERS?

WE have long thought that Michael Kidd was one of the most original and exciting choreographers in musicals—both stage and film—and we are delighted that his work for the film *Seven Brides for Seven Brothers* was responsible for getting it an Academy nomination. Though there was no award for Kidd, there seems every possibility that the Academy will establish an award for the best choreography in films in the future.

While on the subject of Hollywood choreographers, it now seems likely that in the summer the Gene Kelly picture *Invitation to the Dance* will at long last be released. This was the film which Kelly worked on in England and included many of the greatest names in the dance world. Three years ago we published an article on Kelly and the making of this picture. Since then the film has lain in the vaults of Metro-Goldwyn-Mayer in Hollywood. Now it seems we may at last see what promised to be a pioneer among dance films.

CUPID IN THE CLUBS

CONGRATULATIONS this month to Patricia Ashworth and Ronald Yerrell, two young dancers of Ballet Rambert, on their marriage. Yerrell has already, at an early age, shown definite promise as a choreographer. It is likely that his talent in this field will be developed by Marie Rambert, whose ability to foster and guide a young artist is by now proverbial.

Another recent marriage has made history among the ballet clubs since Mary Carew, secretary of the Sutton Ballet Club, became Mrs. Dance (a most appropriate name!) by marrying the club's chairman. It is believed to be the first such wedding in the Association of Ballet Clubs but may, we hope, set a happy precedent.

NO TIME LIKE NO TIME

"FOR times of performances, see daily press," say the Covent Garden tickets. "How?" we might well have demanded during the recent newspaper strike. And why, indeed, we might well ask, at any

CLAUDIE ALGERANOVA (late of International and Borovansky Ballets) with Sir Alan Herbert, who was in Australia for the production of one of his plays.

Algeranova is touring Australia with Algeranoff and Ronald Reay for the Australian Children's Theatre.

Photo: Intereps

A PAVLOVA REUNION PARTY was held at the Arts Theatre Club for ex-members of Pavlova's company. Four members of the company: Kathleen Crofton (teacher), Rita Glynde (secretary of the Pavlova Commemoration Committee), Joan Van Wart and Stanley Judson (teacher and choreographer).

ONE OF PAVLOVA's CONDUCTORS and also her biographer, Walford Hayden, talks with Winifred Edwards (of the Sadler's Wells School) and Nalda Murilova (Bournemouth School of Ballet).

Photos: D & D

ARNOLD HASKELL (Deputy Chairman of the Pavlova Commemoration Committee, critic and historian) enjoys a joke with Cleo Nordi (of the Pavlova company and teacher in London) and Nina Tarakanova (also of the Pavlova company and ballerina of Ballet Russe de Monte Carlo).

time. It is true that performances of ballet and opera start at different times, and that there are occasional special evenings when the curtain is to rise earlier or later than usual. But the effort involved in arranging for the time of performance to be printed on tickets would be small indeed compared with the inconvenience resulting to patrons.

EXCLUDING THE EXCLUDERS

THE first resolution on the agenda of this year's annual meeting of Equity, the theatrical trades union, urges that no member should appear before any audience in this country or elsewhere, from which persons have been excluded on grounds of their religious beliefs, political opinions, race or colour. Although we heartily commend any move that keeps racial or religious prejudice clear of the arts, we can see that if this resolution comes into effect it may limit the field of the theatre even more than is the case already. It is doubtful whether two sides playing the same game really benefit the artist or profession in the end. Every attempt should be made to foster tolerance all round rather than encourage further intolerance.

WELLS STARS IN VARIETY

IT was a signal honour for Beryl Grey and John Field to be selected to dance at the Royal Command Performance in Blackpool. Their performance of the *pas de deux* from *The Sleeping Beauty* was widely praised. It raises an interesting question as to whether such items are really suitable for inclusion in what is supposed to be a variety performance. Ballet has its own galas under royal patronage and the variety stage must be in a poor way if it needs to call upon artists from other branches of the theatre to present a gala performance.

Of course, it may well act the other way —the thought of the Crazy Gang appearing in a gala performance of *The Sleeping Beauty* at Covent Garden is rich in promise.

OPENING OUT OF TOWN

IT must be entirely without precedent for a dancer to fulfil his first engagement in a new company while appearing as a guest artist elsewhere! This, however, was the experience of Kenneth Melville (previously a soloist of the Sadler's Wells Ballet and in the Old Vic *Midsummer Night's Dream* company in America), who has just joined Festival Ballet as one of its principal dancers. He marked the occasion by partnering Noël Rossana in a *pas de deux* included in a new three-act ballet, to Tchaikovsky music, presented by the Bournemouth Ballet Club.

The courage and enterprise of the club in presenting a week's season of an original work in a professional theatre will do much to raise the prestige of ballet clubs.

Felicity Grey, well known for her work on television, choreographed the work and claims that the ballet clubs of this country can fill a gap left by the closure of many small companies. They can give experience to young dancers, musicians and choreographers.

Similar enterprise was recently shown by the Cirencester Ballet Club, who presented a full-length version of *Casse Noisette*. This was produced by Lydia Kyasht, who took part in the Maryinsky production.

CHANGING FACE OF PRIZES

THE prizes given by children's comics and papers in campaigns to boost their circulation are often a useful pointer to the interests and taste of their young readers. It is good to see that one girls' magazine is now offering a scholarship for five years' ballet training at the RAD or the Sadler's Wells School. When a boys' paper is able to announce a similar scheme, then we really shall rejoice!

THE MALE WITH THE MOSTEST

WHO is the hardest-worked dancer in the Sadler's Wells Ballet? Michael Somes could make a strong claim, since in addition to partnering Fonteyn almost every time she appears he also supports several of the younger dancers in various ballets. He is also taking an increasingly greater part in the administrative side of the company and we should not be at all surprised if one day his role in the company became a much more important one than that of principal dancer.

Of the younger male dancers, one of the most hard-worked is Ronald Hynd. During one week recently he appeared in every ballet given with a single exception. His quiet authority in many small roles is always welcome.

Dancer you will know

DONALD MACLEARY

Born in Glasgow. Started dancing in 1951 *when he joined the Sadler's Wells School. Danced in* Aida *and* Le Coq d'Or *with the Covent Garden Opera, and danced, as a student, in* The Sleeping Beauty *Polonaise and* Veneziana. *Joined Sadler's Wells Ballet for the* 1954 *Edinburgh Festival and danced in* The Firebird; *joined the Theatre Ballet a few weeks later.*

Roles (in London): Moon in Blood Wedding; *Cyclist in* Café des Sports; *Vernon's role in* Danses Concertantes; *(in Provinces):* Les Sylphides; Pas de Trois *in* Café des Sports.

IT is usual for dancers to go to the Sadler's Wells School after showing exceptional promise with their local teacher; Donald MacLeary is a rare exception in that he entered the Wells School at the age of 13 and has received his entire training from the school.

When he joined the Theatre Ballet he immediately impressed as a sailor in *Pineapple Poll*, and was fortunate, soon after, to inherit Kenneth Macmillan's role of the Moon in *Blood Wedding*. Recently he has danced Gilbert Vernon's role in *Danses Concertantes*, and gave a performance that, despite his inexperience, augurs well for the future.

A tall dancer, endowed with natural elevation and possessing a moderately strong classical technique, he has been prominent in the *corps de ballet* this season, together with Bryan Lawrence and David Shields. During the forthcoming year, before he will be due to be called up into the Forces, the present somewhat uncertain state of the company's personnel may afford him ample opportunity to come well to the fore.

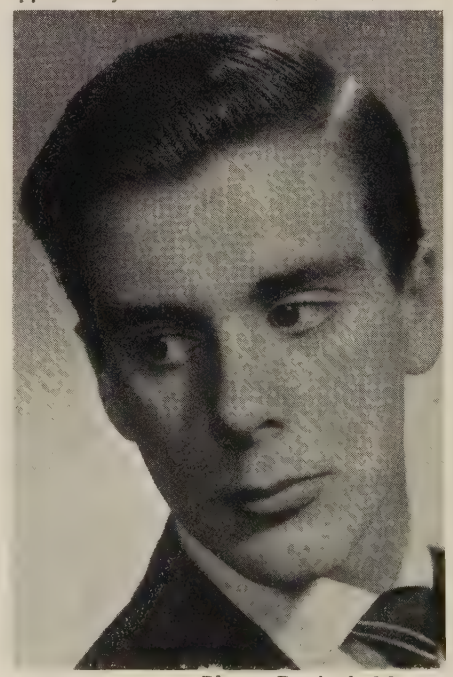


Photo: Denis de Marney

Adage Enchainement **Example K** **Illustration 39**

Counts and 1 - 2 3 - 4 1 - 2 3 - 4 1 - 2 3 - 4 and

STEPS OF THE DANCE 21

by

BARBARA VERNON and JOHN GREGORY

Illustrated by EILEAN PEARCEY

Centre-work: The Adage continued:

Third Study (Enchaînements introducing *Grandes Pirouettes*)

Example K. (See Illustration No. 39) Stand in 5th position *en croisé*. Head turned towards forward shoulder; arms in 1st position. Full *plié* in 5th position, lifting arms to 4th position. Rise to *demie-pointe* on front leg, back leg to *sur le cou de pied;* lowering arms through 1st position, forward arm to 2nd position, rear arm to 4th position. Walk *en rond en dedans* half-turn to face upstage, and *développé* working leg to *arabesque éffacée*, with opposition arm forward. *Passé*, carrying forward arm to 3rd position, with quarter turn. *Développé écarté* back, *en plié; soutenu en tournant en dedans* finishing 5th position *en plié; pas de basque en arrière* (back) to 4th position *croisé, Grande pirouette en arabesque en dehors*, with opposition arm forward. Stop in 5th position on *demies-pointes;* carrying forward arm to 3rd position. *Soutenu* quarter turn towards rear leg; *tombé* 4th position to back corner. Both arms reaching out. Hold pose.

Example L. (Not illustrated) *Plié* in 5th position as previous *enchaînement*. Rise to *demies-pointes*, lifting hands to shoulders with bent elbows, finger tips just above shoulders. Pick up front leg *sur le cou de pied*, and balance. Lift working leg to *passé*, and extend to *arabesque éffacée;* carrying arms to 3rd position wide, with palms turned outwards. *Tombé* back on to working leg, *en plié;* lowering arms through 4th position to 1st position; extend other leg *éffacé* front *par terre; soutenu en dehors* to 5th position. *Echappé; pirouette à la seconde en dedans* turning on front leg. Stop *pirouette en plié, flic* working leg to *passé*, and step forward 4th position *en croisé sur les demies-pointes;* forward arm lifted to shoulder with bent elbow, other arm to 2nd position, palm downwards. Head looking towards forward shoulder. Hold pose.

Analysis of steps and movements relating to above adages

Pas de Basque en Arrière (backwards). The reverse of *pas de basque en avant*. From 5th position the movement commences with *plié*, the rear leg being thrown backwards and out to the side with a circular movement. The weight of the body is transferred on to the working leg, while the front leg which has given a push from the floor, follows after in a direct line passing through 1st position *en plié* and travelling backwards to 4th position *en plié*. With the movement of the legs, the arms are lowered from 4th position to 1st position, and up through 2nd position opening to 4th position; or alternatively the opposition arm may be left in 2nd position while the other arm continues out to 4th position.

To complete the full *pas de basque* the leg which is left in front closes 5th position, both legs straightening.

Echappé. A jump straight upwards from two legs in 5th position, both legs opening *en l'air* and landing in an open position, either 2nd or 4th position, *en éffacé* or *en croisé*. The movement commences with *plié* and both legs push equally strongly from the floor. In the air the knees and feet are fully stretched. The landing in the open position is with a soft *plié*. (The object should be a strong push from the floor, and a smooth sustained landing). The movement is usually completed with a return jump from the open position to 5th position. When executed to the 2nd position the leg which was in front should close behind.

The *échappé* to 2nd position used in the *adage* gives the impetus for the *grande pirouette;* it is a small jump, not a *grand échappé*.

Flic. From an open position the working leg makes a swift downwards movement, the tip of the stretched foot skimming the floor and coming in to the *sur le cou de pied* position. From the *sur le cou de pied* the working leg may be carried up to the *passé* position or out to another open position. The *flic* which is frequently used to give the impetus for a *petite pirouette* is preceded by a *plié* on the supporting leg. (*Flic-flac* will be described in next series).

Pivote. The *Grandes Pirouettes* are sometime preceded by a continuous turning movement *en plié*, in which the heel of the supporting foot presses with a trembling or rhythmic vibration into the floor. This movement is *not* hopped; the ball of the foot should never leave the floor. The more generous the *plié*, and the faster the vibration (raising and lowering of the heel) the more smooth and successful will be the turn.

Grande Pirouette à la Seconde en Dedans. With the preparation from 2nd position *en plié*, the weight of the body remains over the leg on which the turn is to be made. The working leg is shortened slightly into the hip socket. Arm corresponding to supporting leg is open to 2nd position, other arm in 4th position. With a strong *relevé* to *demie-pointe* the working leg is lifted *en l'air* to the *à la seconde* position, or slightly in front, stretched taut, and turned out. Simultaneously the 2nd position arm is thrown open to 4th position, as the body turns towards the supporting leg. Alternatively the arms may be carried directly up to 3rd position. The impetus is felt in the shoulders and extends through the wide reaching arms. The back is held very straight with a tight grip in the hip of the raised leg. The head spots front.

The *pirouette* may be stopped on straight leg with sustained extension, by lowering the supporting heel and pressing strongly into the floor, assisted by a grip under the shoulder blades and an extra tightening of the hip muscles. To stop the *pirouette* successfully without *plié* calls for an extra elongation or growing out of the movement. The same principles apply with the easier device of *plié*, which ensures a safer finish.

Grande Pirouette en Arabesque en Dehors. A particularly difficult *pirouette* calling for very careful adjustment and co-ordination of impetus. Commencing from 4th position *croisé, plié* on forward leg with weight of body over it; rear leg straight behind corresponding shoulder. Arm corresponding to forward leg to 4th position; opposition arm to 2nd position; palms downwards. With an impetus in the shoulders and a strong *relevé* on to *demie-pointe* (or *pointe*) rear leg is lifted *en l'air* to 4th position behind, and the body turns

(to page 19)

1 and 2 3 and 4 1 - 2 3 - 4 1, 2, 3, 4

MAMBO Y SANTO with Alfredo Alaria, 22-year-old star and choreographer of the present Casino de Paris revue.
Photos: J-H.M.

SPAIN AND DUNHAM have inspired this Argentinian work. Alaria in another moment from his Mambo Y Santo *which somewhat resembles Dunham's* Shango *ritual.*

Below the Moulin Rouge

Near where the red sails of the music hall, immortalised by Toulouse Lautrec, revolve, the dance world of Europe also revolves. At some time or another most dancers find their way to the famous studios and some even appear at the equally famous music hall nearby.

by PETER BRINSON

JUST below the *Moulin Rouge*, where the long straight line of the Rue Blanche runs downhill to the church of Trinité, are the narrow streets and studios of what might almost be called today the *quartier de la danse* of Paris. Its little hotels house countless dancers, actors and singers for the cabarets, shows and theatres of the French capital.

The Hotel Fiat in the Rue de Douai, for example, is a busy, friendly place whose always open doors still see tired dancers returning to their beds at two and three in the morning. In the same street, above a music shop, further along towards the Place Clichy, are the Studios Wacker, perhaps the busiest, most crowded dance studios in Paris, which is saying something. There, before well-known teachers, innumerable dancers, Mondays to Fridays, perform their steps to a torrent of music and words of command. Stand in the street outside at any daylight hour and you can be sure of seeing some of the famous faces of the French dance world pass through the doors.

At the opposite end of the Rue de Douai, down the hill, in the dead-end street of Cité Pigalle, is another studio one of several in the *quartier*, where you may find a class, or more likely, a company rehearsing. The company of Janine Charrat, for example, one of the best and most typical of the smaller French companies, recently used the little studio in Cité Pigalle for some of its work. I watched them rehearsing *Herakles* here for their current tour of Spain. In spite of the financial insecurity which handicaps her work, Charrat maintains an artistic integrity which is an example to many larger companies. Her small group today includes more than a few well-known names. Its principals and soloists, most of whom attended this rehearsal, are Charrat herself, Ethery Pagova, Xenia Palay, Hélène Trailine, Alexander Kalioujny, Jean-Bernard Lemoine and three Jugoslav male dancers—Milorad Miskovitch, Milko Sparemblek and Vassily Sulich. Sparemblek was formerly with the Zagreb company and made a good impression in London when he appeared during the first part of the Zagreb season.

It's different lower down

Not far from Cité Pigalle, at the bottom of the Rue Blanche, lies the Casino de Paris. The Casino, which brings, shall we say, something rather special to the dance life of the *quartier*, is well-known for its nude shows and lavish spectacles. These usually include dancing of a second-rate character, not at all along the lines advocated up the road in the Rue de Douai. Just now the Casino has roused a special interest within the Parisian dance world because it has hired a complete ballet company. This Argentinian company, under the direction of its 22-year-old star and choreographer, Alfredo Alaria, reaches a standard which is surprisingly high for the quality of the show. The company gets a top billing alongside the other, less mobile excitements of the evening.

Something of Spain, also of Dunham

Alaria's choreography is a mixture of Spanish and classical steps and owes a good deal also to Dunham. Though it needs more individuality, subtlety and invention, at the moment it cleverly exploits the dancers available and shows a fine sense of theatre. Alaria himself is young and perhaps gifted. One has the impression that if he can learn from others outside his own circle he might have much that is new and interesting to give the dance.

His performance ends with an exhausting *Mambo y Santo*, similar to Dunham's *Shango*. This and a final scene of spectacle despatch the audience homewards, through the Rue Blanche, up and down streets which for a further hour or two will still echo with the steps of dancers and theatre people returning from their work. In a bar opposite the Casino a few dancers call in, perhaps to discuss for a while the chances of jobs and work in the future. Paris today, like London, has known better times for dancers. Jobs are scarcer than they were, salaries do not always equal the rising cost of living. Dancers, in Paris as everywhere else, have to exist a good deal on dreams of fame which may never come true. Dreams, after a drink or two, have a pleasant habit of seeming like reality. But in the morning there is class to attend and the well-worn cycle of a dancer's day to begin over again.

happy birthday to...

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STEPS OF THE DANCE

(continued from opposite page)

towards the raised leg. The arms remain unchanged, quite relaxed, but with a feeling of breadth. The back is held strongly, the shoulders pulled well down, and a firm grip is maintained of the hip of the raised leg. The head spots to the corner; or when sufficient technique has been acquired the head may stay looking over the forward shoulder towards the way of the turn.

Grande Pirouette en Arabesque en Dehors from Piqué. From 5th position *en plié*, rear leg is thrown out to the side, and with a push from supporting leg, the body is transferred on to it; the front leg is immediately brushed through 1st position to 4th position *en l'air*, the body turning towards the raised leg. Arms and torso are the same as previously described. Though difficult to manipulate this preparation gives a pleasing swing into the *pirouette*, and is particularly effective on *pointe*. The *pirouette* should finish *en plié*.

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Rabovskys go west

NEW BOOKS

Leap through the Curtain. The story of Nora Kovach and Istvan Rabovsky told by George Mikes. (Weidenfeld and Nicholson, 12/6).

THE one way not to present a book about two contemporary dancers is to announce on the jacket that they ". . . belonged to the greatest dancers of this generation and they were compared respectively to Pavlova and Nijinsky." There has been too much of this sort of talk about Kovach and Rabovsky and it has done them no good. They both have remarkable virtuosity and surely somebody can think of something better than a comparison with two great dancers of the past whom they resemble hardly at all.

George Mikes, who has edited the book, admits that he knows little of dancing. But if you can nip through the introduction as nimbly as Kovach and Rabovsky scuttered under the Iron Curtain, then you will be rewarded.

This extraordinary story is told by both of them and the fact that the author does not know much about dancing, turns out to be an advantage—as only a journalist could ever know what stops to pull out to give the document a life which this book certainly has.

Istvan's mother was a lady of what our Edwardian relations would term "easy virtue." She drifted around casually from man to man bearing children who had to be parked out in state-owned institutions or else adopted. Escape from these, combined with cruelty from various temporary "fathers," hunger, extreme poverty and the misery of Budapest in war, first under the German heel then the Russian, were all he knew of life until he was looked after by the Budapest Opera House. Nora's background, completely opposite and highly conventional, was dominated by a mother who shadowed her every move outside the theatre and who disapproved of her association with Rabovsky ("The Brigand," she called him) to the extent of throwing a flower pot at him after he had secretly married her daughter.

All of which is of more interest to the casual reader than to the specialised ballet one. However, with the arrival of Ulanova in Budapest, the nature of the book changes. The great Soviet ballerina was impressed by both of them and they were sent to Leningrad for six months' training. Nora's impressions of Yakelna Vaganova, though brief, give graphic insight into the character of that remarkable teacher as also do her recollections of other Russian teachers visiting Budapest.

As a conclusion, Istvan gives his impressions of ballet in the West and defends what many critics have called his "acrobatics." His defence overlooks one point. We all admire feats—if you can jump higher than anyone else—then jump; if you can perform more *tours en l'air* than anyone else—then do them; if you can carry your partner higher and longer than anyone has before—it is very exciting to watch. But there is a time and place for such feats and above all they have got to be done with artistry. Artistry is the key that turns virtuosity into great art. Artistry is what the world, on both sides of the Iron Curtain, appears sadly to lack. None of which detracts from a most enlivening and enlightening book. **P.W.**

First Published Dance Scripts

Ten Dances in Labanotation by Nadia Chilkovsky. (Theodore Presser Co. Bryn Mawr, Pennsylvania, $2.50).

TERPSICHORE has always been the illiterate among the Muses, relying upon the good memories of her devotees to keep her masterpieces alive but never quite succeeding in keeping up appearances.

But Labanotation, the first workable system of dance notation invented by Rudolph Laban, has changed all that. Choreography, like music and poetry, can now be written down, the scripts published and ballets preserved for posterity.

Nadia Chilkovsky, an American choreographer, teacher and Labanotation propagandist, has done a valuable pioneering service in publishing these 10 original dances. The dances, set to easy piano pieces (given on the left of each page with the dance script facing) are of slender content and seem to be of little intrinsic importance. They could be performed by children with a basic training in dance or eurhythmics. The book is intended primarily as a teaching guide for the use of intermediate notation students who have already mastered the basic symbols taught in elementary courses. An explanation of key symbols is included, but the dances cannot be read from these alone and the glossary will serve only as a memory refresher for the initiated. This is "a history-making first," as the blurb says.

An even more significant proof of the dance's literacy will be the publication of definitive versions of some of the simpler *enchaînements* from the classical repertoire. **D.H**

A Score of many colours

The Legend of Joseph (Strauss). Munich State Opera Orchestra (Kurt Eichorn). 3 sides of Nixa ULP9602. 2 12 in. 72*s*. 11*d*.

RICHARD STRAUSS's only ballet for Diaghilev came into being through the wish of his distinguished librettist, the poet Hugo von Hofmannsthal, and Count Harry von Kessler to write a ballet for Nijinsky on the theme of Joseph and Potiphar's wife. By the time the music was completed Nijinsky had left the company, and it was in his search for a dancer for the part of Joseph that Diaghilev discovered the 17-year-old Massine.

Except in the *Symphonic Fragment* Strauss later made from it, the music has not, so far as I know, been heard in this country since 1914, when the composer himself conducted it for the Diaghilev season at Drury Lane. It contains some of the most lush, most sensual (and, incidentally, most Wagnerian) music Strauss ever wrote, richly and brilliantly orchestrated in a haze of golden sound. It is, however, a very long and diffuse score lacking in strong dramatic contrasts and will not appeal to austere tastes. But for those interested in hearing the music for which Sert designed his Veronese-inspired decor, and for the Strauss enthusiast, it will come as a fascinating experience. It is magnificently played and well enough recorded considering the enormous orchestra involved.

The fourth side is taken up by fine performances of the Preludes to Acts 1 and 3 of *Der Rosenkavalier* and of the *Festmarsch*, written when Strauss was only 12 years old.

Russian Salad

Moussorgsky orch. Rimsky-Korsakov and Liadov: *Khovanshchina*—Introduction; Dance of the Persian Slaves; Entr'acte, Act IV. Scherzo in B Flat. Turkish March—*The Capture of Kars. A Night on the Bare Mountain. Sorochinski Fair*—Introduction; *Gopak*. Intermezzo in B Minor. Philharmonia Orchestra (Walter Susskind). Parlophone PMC1018. 12 in. 32*s*. 4½*d*.

Moussorgsky orch. Ravel: *Pictures at an Exhibition*. **Franck:** *Psyché et Eros*. NBC Symphony Orchestra (Arturo Toscanini). HMV ALP1218. 12 in. 36*s*. 5½*d*.

THE greater part of the Moussorgsky music on these two discs has been used for ballet at one time or another. Diaghilev presented the first Western European production of the opera *Khovanshchina* at the Champs-Elysées Theatre in 1913 with choreography by Bolm, although some of the music had formed part of the hotch-potch score for Fokine's *Cleopatra* given three years earlier when the Diaghilev Ballet first came to the Châtelet. The famous Gopak from the unfinished opera *Sorochinski Fair* was a highlight of the Russian-salad divertissement *Le Festin*, which was also in the first Paris season programme.

More recently Lichine's *The Fair at Sorochinsk*, given by Ballet Theatre at the Metropolitan Opera in 1943, used a great deal more of the music in an arrangement by Dorati and was faithful to Moussorgsky's original intention by adding in the *Night on Bare Mountain* (in Rimsky-Korsakov's re-orchestration) for the Witches' Sabbath finale.

A Night on Bare Mountain has also been used by Nijinska for her ballet of the same name for Diaghilev (Monte Carlo, 1924) and by Julian Algo (together with some of the *Pictures at an Exhibition*) for his *Visions*, produced here by International Ballet in 1949.

Franck's *Psyché et Eros* is the fourth section of the symphonic poem *Psyché*, the whole of which supplied the music for the unforgettable Cocteau-Babilée *L'Amour et Son Amour*.

Toscanini and Susskind conduct richly imaginative performances which have been worthily reproduced in superb recordings, both discs offering excellent value. *Psyché*, incidentally, can be had complete on Decca LW5069.

Carmen Jeanmaire

Bizet: *Carmen*—Orchestral Suite. Gounod: *Faust*—Ballet Music. St. Louis Symphony Orchestra (Vladimir Golschmann). Capitol CTL7078. 12 in. 36*s*. 5½*d*.

Bizet: *Carmen*—Orchestral Suite. Kodály Marosszék Dances. LSO (Fernado Previtali). HMV DLP1064. 10 in. 24*s*. 3½*d*.

NOBODY could complain that Bizet's *Carmen* has been neglected by the record companies—for those who (with good reason) want to hear the opera as Bizet wrote it, there are three complete LP performances to choose from; or if you prefer it that way, recordings from the stage and film productions of Hammerstein's *Carmen Jones* adaptation.

Carmen, to the ballet-lover, however, is more likely to mean Carmen Jeanmaire and an orchestral suite from the music will probably provide the best souvenir of Petit's ballet.

As well as the four Preludes given on the new HMV release the Capitol also includes *The Changing of the Guard*, Carmen's *Habañera* (apropriated by Petit for a solo for Don Jose) and the *Gypsy Dance*. Golschmann's tempi are a little on the brisk side, as is also the case in his conducting of the *Faust* ballet music on the reverse of the Capitol, but performance and recording on both discs will hardly fail to please.

Previtali's account of Kodály's *Marosszék Dancers* is even more colourful than Moralt's on the Philips disc reviewed last February.

French without Tears

Bizet: *Jeux d'Enfants—Petite Suite. Farandole* (from *L'Arlésienne* Suite No. 2). *Danse Bohèmienne* (from *La Jolie Fille de Perth*). Chabrier: *Suite Pastorale*. Covent Garden Orchestra (Warwick Braithwaite Parlophone PMC1020. 12 in. 32*s*. 4½*d*.

BRAITHWAITE's beat is occasionally inclined to be a little heavy and unyielding for such light-hearted works, but the playing is beautifully spick and span, the recording excellent, and the general result more than agreeable. The disc nevertheless comes into strong competition with Decca's LXT2860 reviewed last July, on which Lindenberg and the Paris Conservatoire Orchestra not only give even more enjoyable performances of *Jeux d'Enfants* and *Suite Pastorale* but include for fuller measure the whole of *The Fair Maid of Perth* Suite.

Carnaval as Intended

Carnaval (Schumann). Alexander Brailowsky (piano). One side of HMV ALP1168. 12 in. 36*s*. 5½*d*. Bela Siki (piano). One side of Parlophone PMA1022. 12 in. 36*s*. 5½*d*.

NECESSARY though it is in the theatre, the orchestral version of *Carnaval* is perhaps best avoided on records, especially as the two LP performances so far available are at a depressingly routine standard. Yet there is nevertheless no completely satisfying choice to be made between the eight piano versions now to be had on LP.

Bela Siki gives a clear-cut unaffected reading, free from any technical blemish, and the delicacy of his touch is always a delight to the ear. But like most young pianists he conveys little of the atmosphere of a Biedermeier carnival ball at which some of the dancers magically become the eternal characters of the *Commedia dell' Arte* in whose costumes they are masquerading.

Brailowsky catches more of the elusive enchantment of such pieces as *Arlequin*, *Chiarina* and *Chopin* and unlike the majority of pianists appreciates the significance of the musical and dramatic contrasts of *Pierrot*. But his rhythm is occasionally erratic and there are some tiny slips. Yet until a perfect performance turns up Brailowsky's *Carnaval* (coupled with a good all-round performance of Schumann's C Major Fantasia) is probably the best buy.

Siki gets a slightly warmer recording and on the reverse gives beautifully sensitive performances of Chopin's *Nocturne* in B, Op. 32, No. 1, *Etude* in F, Op. 10, No. 8 and *Andante Spianato* and *Grande Polonaise* in E Flat.

BALLET ON THE BEACH: Walter Gore's Simple Symphony, *danced to Benjamin Britten's music of the same name, was filmed on a Queensland Beach when the Ballet Rambert toured Australia in 1947-48. Walter Gore and Sally Gilmour, centre. The first LP recording of the music is reviewed this month.*

NEW RECORDS

Reviewed by DAVID HUNT

Offenbach High-jinks

Offenbach-Dorati: *Bluebeard*—Suite. *Helen of Troy*—Suite. Ballet Theatre Orchestra (Joseph Levine). Capitol CTL7082. 12 in. 36*s*. 5½*d*.

TOGETHER with Massine's earlier *Gaîté Parisienne*, the ballets *Bluebeard* and *Helen of Troy* were part of an Offenbach vogue in America some 15 years ago. *Bluebeard* was Fokine's last completed ballet and was first given by Ballet Theatre in Mexico City in October, 1941. Fokine sketched *Helen of Troy* just before his death and it was later finished by Lichine and first presented in Detroit in November, 1942. The European premieres took place during Ballet Theatre's first Covent Garden season in 1946, *Helen of Troy* in the meantime having been considerably revised by Balanchine.

The two ballets have much in common—Marcel Vertès did the decors and Baronova created the soubrette heroine in each. Both, as well as having a musical score culled by Dorati from the works of Offenbach, also followed the main lines of a particular Offenbach operetta. The book of *Bluebeard* is taken from *Barbe Bleue;* that of *Helen* is more or less identical with the satirised Homeric legend of *La Belle Hélène*, from which it takes the greater part of its musical material.

Dorati's expert arrangements tend to be over-scored, particularly in the brass; and emphasise the hectic gaiety and diamond-like glitter of the orginals at the expense of leaving out much of Offenbach's elegance and charm. Even so, the suites given on this disc make enjoyable and valuable additions to the recorded ballet music repertoire. The performances are infinitely superior to those given by the same orchestra at Covent Garden and the recorded sound is appropriately bright and brilliant.

Britten at the Ballet

Simple Symphony (Britten). Strings of the New Symphony Orchestra of London (Eugene Goosens). Decca LW5163. MP, 18*s*. ½*d*.

BENJAMIN BRITTEN's *Simple Symphony* has had more performances in association with Walter Gore's splendid ballet of the same name than in the concert hall. Based on childhood pieces, the music was written between 1933 and 1934. Gore's ballet was first given by the Ballet Rambert in 1944 and the composer is reputed to have been so delighted with the manner in which the choreography caught the spirit of the work that he volunteered to write a short overture; although nothing seems to have come of this.

Eugene Goosens secures an outstanding performance of the four movements—*Boisterous Bourée, Playful Pizzicato, Sentimental Sarabande* and *Frolicsome Finale*—and the recording is flawlessly engineered.

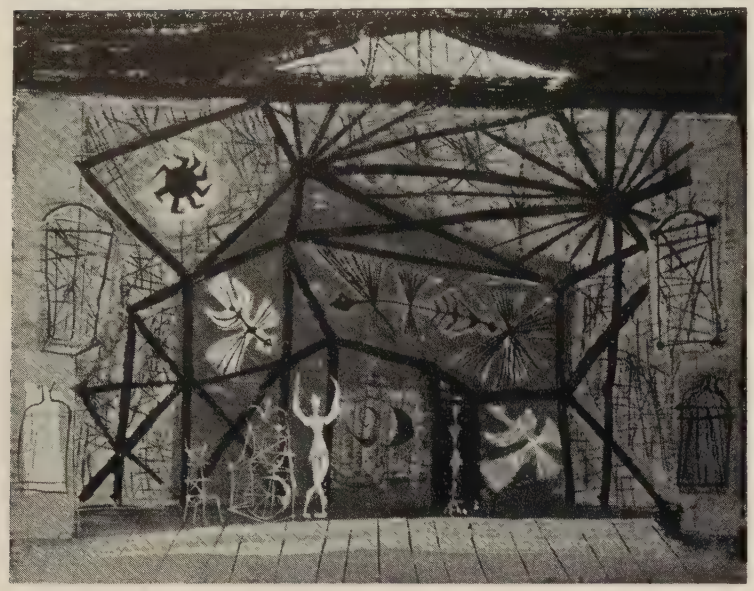
Ashton on Ice

Les Patineurs (Meyerbeer-Lambert). Covent Garden Orchestra (John Hollingsworth). Columbia SED5521. EP (45), 15*s*. 11*d*.

THIS new release (a transfer of earlier 78's) is the most economical way of having the music of *Les Patineurs*; but the Ensemble (No. 4) has been omitted. The performance is efficient, but although the label describes it "as played for the Sadler's Wells Ballet," surely some of Hollingsworth's tempi are a shade too quick? No. 6, for instance, taken as it is here, would no doubt result in more than the usual number of spills.

Irving's recording with the LSO on LW5086 gives all the music and in a more ingratiating performance, is better engineered and costs only 2*s*. 1½*d*. more. It is often stated, incidentally, that Lambert's arrangement is of the *Skating Scene* from the opera *Le Prophète*. This is not entirely correct: four of the items are from *L'Etoile du Nord*.

Second Macmillan-Georgiadis ballet



*NICHOLAS GEORGIADIS sprung to fame as the designer of Kenneth Macmillan's first ballet for the Theatre Ballet—*Danses Concertantes. *Again they are working together on* House of Birds (*Sadler's Wells, May 26*). *Left, Preliminary design, for the second scene of the new work—Inside the House of Birds. Right, for the costumes of the Enchanted Men and Women Photos: de Marney*

Dance and Dancers . . . . AT HOME

SADLER'S WELLS AT COVENT GARDEN

Sylvia carries her years

SYLVIA, which was revived at Covent Garden on April 12, was the second of Ashton's two full-length ballets, although by the time these words are read they will have been joined by a third, the Danish *Romeo and Juliet*. Seeing *Sylvia* again after a lapse of a year or so provides a timely reminder of Ashton's gifts in this important field.

The work has its few *longeurs*, and the first Act is not perhaps an entirely worthy forerunner of its two successors, but as a whole the ballet, which carries its years well, is a great achievement. If *Sylvia* yields the palm of honour to the Petipa-Tchaikovsky classics with which it clamours to be compared, this is more due to Tchaikovsky's supremacy over Delibes than to any posthumous success Petipa's ghost might enjoy over his modern rival.

In fact Ashton seems not only to have matched Petipa at his own game of dance-invention, but, by taking account of the post-Petipa revolution achieved by Fokine and the rest, has brought to his work the more varied palette of the 20th-century choreographer. To take one instance, the formal mime scenes, so essential to Petipa, have been discarded in *Sylvia*, much to the benefit of the choreography; for prose, however exquisite, cannot but interrupt the flow of poetry.

One of the reasons I find Ashton so rewarding as a choreographer is the manner in which he humanises the cold body of the classical dance, which is perhaps the great characteristic of Ashton's, and for that matter Balanchine's, neo-classicism. The *pas de deux* in his hands really is a love duet, and what the 18th century persistently called "the language of legs" is made a poetic utterance. Ashton's classical choreography is in a broad sense entirely dramatic, which is one of the three things all good choreography should be. The other two requirements, musicality and visual harmony (or significance) are also fulfilled. That Ashton possessed these qualities would be evident from a study of his short ballets; *Sylvia* reveals his power to sustain them.

Fonteyn's abilities inspired creation

The demanding part of Sylvia was clearly inspired by the unusual abilities of Margot Fonteyn. That it is not her greatest role is possibly the fault of the original librettist, whose scenario does not yield a heroine of the same simple amplitude as Odette-Odile or Aurora. The choreography exploits her virtues and explores her qualities, so that her style of dancing is unusually clearly displayed. On this revival she was even better than three years ago, and only the happy conviction that she will soon be better still prevents one from calling it perfect.

Aminta is a deplorable hero! A Peeping Tom with poor eyesight, he has all of Daphnis's uselessness with none of his charm. It is greatly to Michael Somes's credit that he was able to some extent to colour the small area of paste-board allotted to him, and he danced in the last Act with virile strength and soaring elevation. If only this Aminta had been permitted to have searched for Sylvia with half the vigour with which he danced, the intervention of Eros would have been uncalled for.

As the huntsman villain Orion, John Hart was at the top of his form, and Alexander Grant's Eros has mellowed with the years. The subsidiary parts, including Julia Farron as Diana, Peter Clegg and Brian Shaw as Slaves, and Pauline Clayden and Clegg as Goats, were all well filled.

On April 14, Violetta Elvin and Philip Chatfield assumed the roles of Sylvia and Aminta. Elvin's Sylvia was not three years ago one of her best interpretations, but while it is still not at the same standard as her Odette-Odile, Aurora or Giselle, it has now improved considerably. She was at her best in the Second Act, where her full-blooded dancing carried intense conviction, and in the last Act *pas de deux*. Elsewhere her performance was less satisfying. Chatfield partnered and danced with commendable panache. He seems to have everything needed to make a first-class *premier danseur*.

Either too young or too old

DIAGHILEV once said, if the story is not apocryphal, that he was only interested in dancers who were either very young or very old. One can see what he meant. Svetlana Beriosova is still a very young dancer, whose performances acquire an even greater interest by revealing as they do the gradual but inevitable development of a great ballerina. There are dancers who are promising and dancers who give cause for hope, but Beriosova is, to use the betting phrase, a stone-ginger certainty.

Her performance in the title role of *Sylvia* on March 26 marked another stage in her development. Her Amazon in the First Act was astonishingly convincing, and if the come-hither beckonings of the Second Act were not quite her cup of tea, she came into her own with sweet brilliance in the last Act. It is worth noting that all three of the ballerinas dancing Sylvia this season (Beryl Grey also danced the role, but I was unable to see her) have improved on their earlier interpretations.

Twenty-first Wells Swanilda

ANOTHER young dancer, Anya Linden, made her debut in a full-length role when she danced Swanilda in *Coppelia* on April 30. As a matter of interest she thereby became the twenty-first dancer to be presented in a full-length ballerina role by the Sadler's Wells Organisation since the war. Happily this significant total was reached with a performance worthy of the occasion.

Linden proved in the event, as might have been guessed, a "natural" for the role of Swanilda. Her unusual prettiness, charm and vivacity were heavensent for the part, and she improved on nature with spontaneous acting and neat dancing. Her dancing is alive and springy, and is presented with a confidence that is demure rather than brash. Her technique, particularly in turns, is not among the strongest, and, although she is bountifully endowed in very other physical aspect, her arms have a tendency towards shortness. In the fairly near future she should be ready to dance Aurora, a portrayal that promises to be of individual charm.

Homage in person

ON May 5 the Queen, the Duke of Edinburgh and Princess Margaret visited the Opera House. The programme consisted of the Grigorievs' fine realisation of *Les Sylphides*, *The Firebird* and appropriately *Homage to the Queen*. Grey, partnered by Philip Chatfield, danced a bounding mazurka and *pas de deux* in *Sylphides* with style and benevolent authority.

Firebird was notable not only for the continuing improvement of Fonteyn, Somes and Beriosova, all of whom seem to get better with every performance, but also for the debut of John Hart as Kostchei. More malignant and less insect-like than Ashton in the role, Hart portrayed a figure of terror instead of fantasy. It was the younger members of the company who paid their accomplished homage to the Queen.

C.A.B.

SADLER'S WELLS THEATRE BALLET

A slap-bang start

THE Sadler's Wells Theatre Ballet opened a spring season in good fettle at the Sadler's Wells Theatre on April 12. Owing to the illness of Donald Britton, his role in Macmillan's *Danses Concertantes* went to Gilbert Vernon, Vernon's own part being danced by Donald MacLeary.

Possibly these changes were under-rehearsed but neither newcomer seemed completely happy in his acquisition. Vernon in particular seemed unable to reproduce Britton's tongue-in-cheeky approach in the variation, but this part was so perfectly conceived for its creator that it is perhaps unfair to expect any successor to match the precise qualities it needs for full effectiveness. However it was, in all the circumstances, a good enough performance of the ballet, and one is still amazed at the choreographer's brittle and acid invention. Not since Robbins's *Fancy Free* has a choreographer made such a slap-bang start to his professional career.

The Rake still progresses

THE RAKE'S PROGRESS is always a welcome visitor to the repertory. Unquestionably de Valois's masterpiece, and one of the works essential to the British repertoire, the Theatre Ballet are worthy custodians of it. David Poole is surely the most foolish Rake ever to squander his birth-right, the most fatuous fellow I have ever seen on the road to Bedlam. Well-conceived and intelligently portrayed, Poole's characterisation reached dramatic heights in the mad-house. Although every opportunity the part offers for dancing was seized avidly, the failure to achieve split-second synchronisation with the music in his dying fall (has anyone other than Helpmann been able to do this consistently?) detracted slightly from the climax.

The rest of the cast gave Poole good support, although not all of the roles were as carefully filled as when the company first produced this ballet a few years back. However Johaar Mosaval as the Jockey and Walter Trevor as the Gentleman with the Rope deserve to be singled out for special mention.

The Rake's Progress recalls in mood the novelist

Henry Fielding almost as much as it reflects the famous Hogarth pictures, apart from the role of the Betrayed Girl where de Valois, with great period sensibility, allows the spirit of that other 18th-century novelist, Samuel Richardson, to have a say. This blending of the two dominating strains in 18th-century English art has always seemed unusually happy, and Maryon Lane gave full-rein to the sentimental, goody-goody, yet sympathetically observed servant girl.

Efficient café

THE performance ended with Rodrigues' *Café des Sports*, which is a highly efficient—using that word in its pleasantest sense—closing ballet, just as long as it is not seen too often. The evening was most notable for demonstrating the versatility of Maryon Lane and David Poole. Lane as the ballerina in *Danses Concertantes*, the Betrayed Girl, and the Urchin in *Café des Sports*, gave three studies any one of which would have been outstanding. I understand that both Lane and Poole are leaving the company at the end of the season, which provides the Directors with a problem I would rather write about than solve. **C.A.B.**

Page in romantic satire

THE title role in Howard's *Selina* has mainly been associated with two people—Elaine Fifield who created it, and later Patricia Miller. When the ballet returned to the repertoire on April 19, Miller was indisposed so Annette Page took over the role.

It is a role which needs to be taken seriously, but with a subtle sense of fun. That Miller has now managed to strike the happy medium shows that it takes considerable experience to strike just the right one. In her first attempt at it, Page did very well and with time she will most certainly do better. She did tend, however, to emphasise the burlesque aspects and managed to squeeze every laugh that can be got out of a rather soppy girl who falls for a poet, only to be chased by a wicked step-father and an ineffective witch.

Technically, Page is very strong with a nice line and good *équilibre* and she also has an engaging stage personality which projects. It seems a pity that she cannot remain with the Theatre Ballet for another year (she moves to the major company at the end of the season) as she needs longer time to develop before facing up to the larger stage.

As her brother Tom, Johaar Mosavaal was exceedingly good. He brings to the role an innocent charm and complete lack of self-consciousness. He is altogether a nimble and polished dancer whose future should be watched with interest. **P.W.**

Entrances and exits

BEFORE the company embark on their next provincial tour, due to start on June 13, Kenneth Macmillan will have mounted his new work, *House of Birds*. This has its world première on May 26 at the Sadler's Wells Theatre and it to be designed by the same Greek designer, Nicholas Georgiadis, who collaborated with Macmillan on the successful *Danses Concertantes*. The music by the Spanish composer, Mompou, was discovered and has been arranged by the company's conductor—John Lanchbery.

AT the end of the present season at the Wells, Annette Page will leave the company to join the Sadler's Wells Ballet at Covent Garden. Gilbert Vernon will also be leaving the company to work as as a free-lance choreographer. He plans to work in Italy first, later proceeding to South Africa for a holiday and to visit his family.

THE remainder of the company are under contract until the end of the next provincial tour, finishing at the beginning of August. Until that time it is not known how many of the company, rumoured to be leaving, will actually do so.

THE SCHOOL OF RUSSIAN BALLET

Display with entertainment value

ON April 23 the Barbara Vernon and John Gregory School of Russian Ballet gave their fifth Annual Performance, held this year at the gracious little theatre of the Institut Français.

This school usually manages to put on a show that is more purely entertaining than most kindred functions, largely as the result of the choreographic abilities of its two directors. They have a knack of providing their young dancers with numbers well within their abilities, and showing them to best advantage.

There was a marked emphasis on national dancing this year. The second part of the programme was almost entirely devoted to dances of Slav or Spanish origin, the sole exception being a peculiar swing-number danced to music by Count Basie. National dancing also accounted for a portion of the first half of the programme, a circumstance possibly as much dictated by the youth of many of the performers (the very young dancer is usually far better in national than in classical dances) as by the wishes of the directors.

Of the senior students probably Ina Alexa was the most promising. Well-schooled, with a soft, broad style, her pleasing dancing was occasionally marred by a faulty *port de bras*. This eliminated, she has the makings of an interesting dancer. Marina Marshall and Roberta Stuart also have much to commend them, as has Flemming Hjorth. Hjorth seemed a good partner, with an easy manner and personality. A stronger technique—he needs more elevation, better beats and a *double tour en l'air*—could make him an acquisition to a ballet company.

A well-arranged "Watteau-type" minuet was neatly danced by Elaine Lofthouse, Jennifer Rufus, Antonia Ciechanowicz and Alan Cunliffe. Of the youngest dancers Jennifer Steward was outstanding. The show was well dressed and imaginatively lit throughout. **C.A.B.**

TELEVISION

The Norwegian Ballet Company in *The Message*

Given on April 8; Orchestra conducted by Eric Robinson. Music by Handel and Gluck. Designed by Barry Learoyd. Choreography by Ivo Cramer. Produced by Christian Simpson.

THE CAST

Mary	EDITH ROGER
Joseph	JON BERLE
Herod	IVO CRAMER
First Pharisee	JOHN ENGMANN
Second Pharisee	HENNY MURER
Judas	ULF WENNGARDH
Peter	IVO CRAMER
Mary Magdalene	HENNY MURER
John	IVO CRAMER
A Woman	JORUN HANSEN
The Reader	MERVYN JOHNS

THE Bible has been almost as great a source of inspiration to choreographers as it has been to Cecil B. De Mille. Likewise, choreographers have often failed in transposing the true precept of the text to their own particular medium. Fortunately *The Message* steered clear of the more obvious pitfalls, for it was a considerable undertaking to attempt to portray in dance form a series of pictures portraying the life of Christ, culminating with His Crucifixion. All of which had to be condensed into the space of 30 minutes.

Each excerpt from the ballet was preceded by a short passage from St. Matthew's Gospel. Mervyn Johns spoke with commendable restraint in not overdramatising passages, the beauty and simplicity of which is enough.

The first of the eight scenes takes place beside the crib at Bethlehem, where Mary is discovered rocking an imaginary child in her arms with soft swaying movements, whilst Joseph keeps watch.

Each scene achieved its effect, not so much by the dancing itself, but by the grouping of the characters. The ballet is stylised in its conception, bringing to mind some of the later work of Kurt Jooss, of whom Ivo Cramer, the choreographer, was a pupil.

The scene passes from the crib to Herod's Palace, to the Exodus into Egypt, the Sermon on the Mount, the Betrayal, Peter's Denial, and finally Golgotha.

One of the most effective of the dances was that of Herod raging in his palace; every movement was harsh and full of barbarism, whilst the long closing shot of Herod alone on his throne, having planned the proposed slaughter of the children, was particularly impressive. In this scene the choreography was at its best.

For the slaughter of the Innocents, the choreographer had devised some ingenious arm movements for the women, as they flung themselves to the earth, with grief, anguish and despair.

Unfortunately the Betrayal by Judas was the weakest of the episodes, it naturally relied to a great extent on mime, but the gestures of the dancers were vague and not sufficiently forceful, whilst the characterisation of Judas was completely ineffectual.

Ivo Cramer, who also danced the role of Peter, provided one of the most moving spectacles of the evening, when having heard the cock crow twice, his face is wrung with agony at the awful realisation of His Lord's prediction. The music is brought to a sudden stand-still, and to further enhance the drama, the producer had devised the scene in close-up.

The final scene had to end abruptly due to the unfortunate illness of one of the cast, resulting in a loss of five minutes to the ballet.

Ivo Cramer has, without a shadow of doubt, created a very significant work, which is even more remarkable when one considers that the principal figure in the drama never appears. The music of Handel and Gluck, from which the score was composed, had been well orchestrated for strings.

The ballet was performed without any scenery, apart from a rostrum and section of steps; and great credit is due to the producer for creating so many varied effects by the skilful use of lighting and camera angles alone. Christian Simpson has now even more firmly established his position as by far the most imaginative and creative of the ballet producers at Lime Grove.

Music For You

Svetlana Beriosova in The Prelude from *Les Sylphides*

Given on April 25. Choreography by Michel Fokine. Music by Chopin. Programme introduced by Eric Robinson. Produced by Patricia Foy.

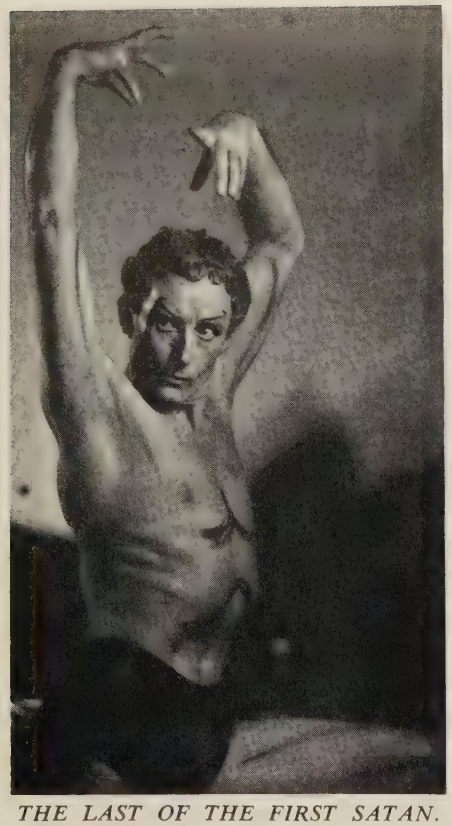
SVETLANA BERIOSOVA is following closely in the footsteps of Alicia Markova in her recognition of the fact that television is an important ballet medium, even though it is barely beyond its teething stages. This was no less than her tenth screen appearance in the last six years.

Although the *Prelude* is only a very short dance, it could not have suited Beriosova's needs better; for she is a classical dancer with a beautiful line and able to capture the true essence of Fokine's lyricism and romanticism. Her *port de bras* were exquisite,

THE CRIB. Edith Rogers as Mary in the opening Bethlehem scene from Ivo Cramer's The Message *given by the Norwegian Ballet Company on television. Christ, both as a baby and as a man, is only seen in the imagination of the viewer.*

THE BETRAYAL. Ivo Cramer as Peter, having heard the cock crow twice, realises that Christ's prediction has come true. This scene provided one of the most moving moments in the ballet.

Photos: BBC



THE LAST OF THE FIRST SATAN. Anton Dolin who will give his farewell performances as Satan in de Valois's Job *at Covent Garden during June.*
Photo: Anthony

their gentle flowing movements emanating a poetry of their own.

The dance was given a straightforward presentation against black curtains. It was unfortunate, though, that we did not see the dancer in close-up until the final shot, even though this shot was effective in itself.

From Bulgaria

Artists of the State Song and Dance Company with their Folk Orchestra.

Given on April 24. Choreography by Marguerite Dikova. Company directed by Philippe Koutev. Programme introduced by Macdonald Hobley. Presented by Philip Bate.

IN accordance with the usual policy of BBC Television of presenting visiting dance companies to viewers, the Bulgarians took over from the Yugoslavs and the Spaniards. Considering the even greater folksy aspect of the dances, it was surprising that this company fared better than their predecessors. One of the advantages of seeing this company on television rather than on the stage lay in the fact that one did not have a programme to contend with which appeared to bear little relation with what was happening on the stage.

The most successful of the television excerpts was the *Hare's Game*, in which three leverets are pursued by a dotty old hunter and his vociferous dog. The dance culminates with the accidental shooting of the dog.

The orchestra, consisting of bag-pipes, three-stringed violins and a flute-like instrument known as a Kavel, manufactured a weird and rather fascinating sound.

An attractive setting had been devised, but the lighting was only at average standard. **Nicholas Baker**

NEWS IN BRIEF

New lady, new fool

THE new production of John Cranko's *Lady and the Fool*, which will be given by the Sadler's Wells Ballet at Covent Garden on June 9, has been almost completely re-designed by Richard Beer who also designed the first production. Not only this but Cranko has altered much of the choreography, particularly in the ensembles. The ballet will now end when the girl and the two clowns leave the ballroom. Beryl Grey will play La Capricciosa (the role created by Patricia Miller), Philip Chatfield is Moondog and Ray Powell, Bootface.

The company leaves for its holiday on June 25 and will return to Covent Garden for a short season before embarking for America in September.

Rambert's guests

VIOLETTA ELVIN is to dance as a guest ballerina with Ballet Rambert during the company's season at Aix-les-Bains in July. This will be the first time that Ballet Rambert has left the British Isles for several years.

The young American choreographer, Robert Joffrey, arrived in England on May 10 to start work on the two ballets he is to create for Ballet Rambert. One is to be *Pas de Déesses* and the title of the other is as yet unknown.

Kenneth Macmillan's *Laiderette* will possibly be rechristened *Laideron* when it is given by the Rambert company at the Wells on July 4. Kenneth Rowell has done the designs.

Dolin's guests

ALEXANDRA DANILOVA will be the guest star of Festival Ballet for the first weeks of their London season. She will be partnered in some ballets by Michael Maule who was previously with New York City Ballet. Later in the season Alicia Alonso is expected to appear as guest star and Yvette Chauviré may come to give some performances of *Giselle*.

There was a possibility that Harald Lander would mount his *Etudes* for the company, but it is now impossible to make the necessary arrangements. Toni Lander, his wife, will remain as a permanent member of the company. Oleg Briansky will not be returning to Festival Ballet; he has been partnering Toumanova in South America. Kenneth Melville is now one of the principal male dancers in his place.

Antonio as patron

THE Brunelleschi School has received the honour of having Antonio as its patron. When Antonio returns to England next year there is every possibility that he and his company will co-operate on student matinees. These will take the form of lecture-demonstrations in which Antonio himself would take part though not as a dancer.

Fedorovitch memorial

THE Victoria and Albert Museum, London, is organising a memorial exhibition of the work of Sophie Fedorovitch at the end of the year.

The museum has already received a gift of the designs for three complete productions and many have been promised. If any reader has, or knows persons who have, any orginal designs by Fedorovitch, would they write to Mr. Carol Hogben, The Circulation Dept, The Victoria and Albert Museum, London, S.W.7, giving description and approximate size of the design.

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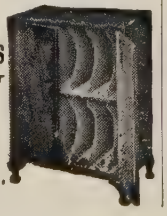

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AMERICA

We much regret that Arthur Todd's article on Ballet Theatre's Fifteenth Anniversary Season at the Metropolitan Opera House was not received in time for this issue. It will appear in the next number together with a portfolio of photographs of the stars and works given.

Modern Dance On The Upswing

AFTER several seasons of inactivity on Broadway, modern dance once more seems to be coming in for a much greater share of interest in the New York Theatre scene. During the past weeks there have been several off-Broadway modern dance concerts of note but the focal interest during late Spring, has centred, quite naturally, on the American Dance season, the three-week festival which opened May 3 at the ANTA Theatre.

American Dance

UNDERWRITTEN by the B. de Rothschild Foundation, this so-called American Dance series has been a three-week season, headed by Martha Graham and Jose Limon and their respective dance companies, and with the John Butler Dance Theatre, Pearl Lang and her group and Valerie Bettis with guest artists. In addition, Paul Draper, Pauline Koner, Daniel Nagrin, Janet Collins, Ann Halpern and Iris Mabry have appeared in solos and dance suites. In all, there were eighteen Broadway premieres, five important revivals and fifteen repertory favourites on view during this series. At the gala opening Martha Graham's *Ardent Song*, which was first given in London last year, had its American premiere. On the same bill was the Broadway premiere for Doris Humphrey's *Ruins and Visions*, to music by Benjamin Britten, which was choreographed for Jose Limon's company. The final work on the programme was the first New York performance in five years of Martha Graham's *Cave of the Heart*. This entire season will be reviewed at length in the July issue of DANCE AND DANCERS.

New Group At Juilliard

ANOTHER project that may well prove to be of major importance to the future of the modern dance field has been the founding of the Juilliard Dance Theatre, under the direction of Doris Humphrey, at the Juilliard School of Music. This professional company, numbering some 16 young dancers, has been working together since last autumn, with the aid of a small grant from the B. de Rothschild Foundation, and its home, quite naturally, is the theatre at the Juilliard School and its accompaniment is The Juilliard Orchestra, a group of 35 musicians conducted by Frederick Prausnitz.

FOR its April 19 premiere, this group danced *Primavera*, choreographed by Anna Sokolow to Arthur Benjamin's Concerto for Oboe and Strings; a revival of Doris Humphrey's *Life of the Bee*, originally composed in 1929, together with the same choreographer's most recent work, *The Rock and the Spring*, set to Frank Martin's *Petite Symphonie Concertante*.

Sokolow's *Primavera*, very much in the style of Botticelli, was a lyric and flowing group work that was notable for its construction, style and discipline. Doris Humphrey's *Life of the Bee*, has long been a masterwork in the modern dance field. This re-seeing only served to confirm its greatness and, at the same time, it was indeed interesting to note again many of its aspects that doubtless influenced Jerome Robbins' more recent *The Cage*.

Speaking of Humphrey's newest work, *The Rock and The Spring*, it would indeed be difficult to give a fairer appraisal than to say that it is a highly intellectual work dealing with a young girl's separation from her family to join the outside world. However, it was danced superbly, as were the two preceding works on the programme. With a fresh young company like this now at the threshold of such a richly promising future, one wonders if perhaps this group might not become the nucleus of a company for which all the outstanding American choreographers could gradually revive old, and create new works to form a repertory. Certainly it will be interesting to consider these thoughts once more after the conclusion of the American Dance season.

May O'Donnell and Dance Company

ANOTHER distinguished event of the recent spring season was the welcome re-appearance of May O'Donnell and her Dance Company in a series of two performance at Hunter College Playhouse. May O'Donnell, formerly a soloist with the Martha Graham Company, is a truly lyric dancer, always a delight to watch in movement, and is now dancing with even greater personal warmth than heretofore. Her stunning group work, *Suspension*, previously reviewed, was easily the highlight of her current programmes although these also contained her newer *The Queen's Obsession*, to a Lady Macbeth theme, and *Dance Concerto*, a highly dramatic though abstract group dance. Again, it must be said that May O'Donnell choreographers for men as expertly as she does for women and her beautifully disciplined company remain a delight to watch in action.

DIANA ADAMS GOES WEST. Returning to New York City Ballet after a long absence, Diana Adams took the lead in Balanchine's Western Symphony. *This work, with music by Hershy Kay, based on traditional American themes, was a triumph during the recent New York season. This success has been repeated during the company's present European tour.*

* *

New York City ballet will be appearing in Lisbon (May 23-June 5); Paris (June 8-14); Lausanne (June 16-18); Zurich (June 20-22); Stuttgart (June 24-26); Amsterdam (June 29-July 3); The Hague (July 4-8).

Photo: Radford Bascome

Royal Danish Ballet Dancers In The US

JUST as we go to press, it has been announced that Ted Shawn is bringing over ten dancers from the Royal Danish Ballet to dance at Jacob's Pillow, in Lee, Massachusetts, during July. It is likely that Erik Bruhn will rejoin his compatriots for this important engagement. This group is also scheduled to dance in New York City, at the outdoor Lewisohn Stadium, on July 21.

Wells at the Met

DURING the last week in April, impressario Sol Hurok sent out announcements for the five-week season of the Sadler's Wells Ballet that opens on September 11, at the Metropolitan Opera House. As in some of the past seasons, *The Sleeping Beauty* will open and close the season. In the New York repertory of 13 ballets there will be the new productions of *The Firebird* and *Coppelia*, the American premieres of Frederick Ashton's new ballet as well as his *Tiresias, Madame Chrysanthème, Rinaldo and Armida* and *Scènes de Ballet*. Ashton's *Daphnis and Chloe*, so much admired in America, and his *Homage To The Queen* and *Façade* are also listed for numerous performances as are *Le Lac des Cygnes* and John Cranko's *The Lady and the Fool*. Orchestra seats and boxes for the gala premiere will be $10.80 and after this the top scale of prices for these seats will be $6. for evening performances and $5. for matinees.

Arthur Todd

FRANCE

The Paris Opéra

THE pricipal event of the month was Cranko's *La Belle Hélène*. On April 15 Henri Barraud's musical drama *Numance* was given. The theme, taken from Cervantes, tells of the collective suicide of the Numantines when besieged by Scipio Africanus, and gives little scope to a choreographer. But Léone Mail has arranged with great simplicity a short and restrained *divertissement*.

Two new works are to be given in June and July. Lifar will produce *Roméo et Juliette*, a ballet in one act and two scenes with music by Prokofiev, in which Vyroubova and Algaroff will undoubtedly take the leading roles, while Lander is already working on a ballet to a concerto by Bela Bartók which will probably be called *Le Jeune Homme et l'Etoile*.

The Opéra will be closed in August, to enable repairs to be carried out to the stage as a result of the heavy use of machinery in *Les Indes Galantes*, *Obéron* and *The Magic Flute*. These repairs are necessary for the safety of the dancers. In July, ballet and opera will alternate in the programmes.

Youly Algaroff has resumed his role in *L'Oiseau de Feu* after an accident had kept him from appearing for several months. In his absence Duthoit replaced him in Lander's *Printemps à Vienne*, in which Francine Collement and Micheline Grimoin have appeared in Liane Daydé's part of the Vivandière during the latter's absence in the USA. Neither has Daydé's youthful charm, but Mlle. Grimoin possesses an authority which Mlle. Collement lacks.

The Paris Opéra Library

A MAGNIFICENT collection of drawings, portraits, caricatures, sketches and playbills relating to the ballet, collected by the former dancer and teacher at the Paris Conservatoire de Musique, Jeanne Chasles, has recently been put up for sale. The collection was about to be dispersed through foreign dealers when at the eleventh hour it was acquired by a group of benefactors who have generously decided to present the 1800 items to the Paris Opéra Library.

Reminding one of Rolf de Maré's generous presentation of his collection to the Archives Internationales de la Danse, this gift, one of the most important ever to have been made to the Opéra Library, will add to the value of the already magnificent collection under the control of M. Michon assisted by M. Ménetrat.

News in brief

THE New York City Ballet chose to open its new European tour at Monte Carlo on April 9, when it had a great success. From May 5 to 16 it will take part in the Florence Festival, later appearing in Bordeaux, Marseilles, Rome, Lisbon, Lausanne, Zurich, Stuttgart and Amsterdam. Between June 8 and 14 the company will present several ballets new to Paris, at the Théâtre des Champs Elysées, notably *Western Symphony* which combines American folklore with classicism and has just been brilliantly shown at Monte Carlo. As before, Maria Tallchief, Tanaquil Leclercq, Diana Adams, André Eglevsky and Nicholas Magallanes head the company which is directed by George Balanchine.

PILAR LOPEZ who has recently had such a great success with her Madrid season. Her version of El Amor Brujo *(for origins of this ballet and Antonio's version see pages 8-9) was hailed by the critics. It is hoped that her company may return to England later in the year.*
Photo: Ibanez

IN a play written and produced for her by Jean Renoir, Leslie Caron has shown herself to be a simple and direct actress endowed with an astonishing presence. She has asked MGM for an extension of leave of absence to prolong her performances until June 1. She is not giving up ballet.

ANTONIO and his company appeared at the Théatre des Champs Elysées from May 6 to 25.

ANNE GARDON and Suzanne Remon gave a dance recital on May 2. They danced to music by Bach, Schumann, Ravel and Django Reinhardt.

THE authors of *Piège de Lumière* are to collaborate again. The new work, based on Villiers de l'Isle Adam, is a three-scene ballet, *Conte Cruel*, with music by Jean-Michel Damase and story by Philippe Hériat. Jean-Jacques Etcheverry will arrange the choreography and the work will shortly be given at the Théâtre de la Monnaie, Brussels, where he is ballet-master.

GENES has announced a choreographic festival. In the Parc de Nervi from July 7 to August 7 will appear the Yugoslav National Ballet, Alicia Markova and Milorad Miskovitch, the ballet company of the Scala, the American Dance Theatre, the Grand Ballet du Marquis de Cuevas, and the Azuma Kabuki Japanese ballet.

THE second festival at Aix les Bains will take place from July 22 to August 7, and will include performances by the Paris Opéra Ballet, the Ballet Rambert with Violetta Elvin as guest artist, the ballet company of the Amsterdam Opera House, and Antonio and his company.

Marie-Françoise Christout

SPAIN

Madrid hails Pilar

REPORTS from Madrid state that Pilar Lopez and her Spanish Ballet company had a sensational success when they danced for a short ten-day season at the Teatro Comedia during March. The famous Spanish dancer presented a new version of Manuel de Falla's *El Amor Brujo* in a dramatic setting of a red cave created by the well-known designer, Victor Cortezo, with choreography arranged by herself.

The Spanish dance-critics hailed Pilar Lopez's version of this famous ballet as clear and attractive and in the true Flamenco tradition.

They also greeted a new ballet, *El Cojo Enamorado* (*The Lovesick Young Bull-fighter*) with enthusiasm. With an Andalusian setting, this ballet has a vivid musical score by Ernesto Halffter, and is full of humour, gaiety and pathos.

Andalucia Baila (*Andalusian Dances*) was another item which earned special praise. In this and other numbers, Pilar Lopez appears to have recaptured all her youthful gaiety, artistry and spontaneity; and it was remarked that she was noticeably slimmer than a few years ago.

Pace de Ronda also earned praise for his *taconco* dance in the Andalusian dances, which with its heel-tapping, recalled the brilliance of Antonio.

Rarely have Spanish critics been so unanimous in praising anything as the new programme presented by Pilar Lopez and her company. Dolores Pala Berdejo in *El Alcazar* called it " a great theatrical experience," and P.T. in *Marca* hailed the evening as " an absolute triumph for Pilar Lopez and her ballet," whilst Alfredo Marquerie in *A.B.C.* wrote: " Pilar Lopez, always a great artist, and who happily carries on the *genre* initiated by the unforgettable Argentinita, presented the other night her Spanish ballet which has been completely renewed and with creations that transcend her earlier works. The choreographic work of Pilar Lopez and the general production by Tomas Rios deserve a special honourable mention in connection with an attractive spectacle which is finished, beautifully designed, and where all maintain the purest lines and traditions of Spanish dancing."

Pilar Lopez's company also gained much praise for *L'Espagnolade*, with music by Halffter, where the dancers parodied foreign interpretations of Spanish dancing.

Ballet Correspondents

(Abbreviations: b.c.—ballet correspondence; m.—male; f.—female; m.a.—my age; o.i.—other interets; ls.—languages; p.r.—photograph requested).

GILLIAN CHAPMAN, 15, Southern Road, Thame, Oxon, wants b.c., m. or f, age 13-15, anywhere. m.a. 13, o.i. dancing, art, stamps, music, theatre. p.r. all answered.

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Ballet Dates

SADLER'S WELLS BALLET at Covent Garden

May
20 *Le Lac des Cygnes* (Elivn, Field)
21(M) *Madame Chrysantheme, Les Sylphides, The Three-cornered Hat*
21(E) *Le Lac des Cygnes* (Jackson, Somes)
25 *Le Lac des Cygnes* (Fonteyn, Somes)
26 *The Shadow, Madame Chrysantheme, Tiresias*
28(M) *Le Lac des Cygnes* (Beriosova, Field)
28(E) *Le Lac des Cygnes* (Grey, Field)
31 *The Shadow, Firebird, The Three-cornered Hat*

June
2 *Checkmate, Firebird, Tiresias*
3 *Checkmate, Les Sylphides, Tiresias*
4(M) *Le Lac des Cygnes* Act II (Beriosova, Chatfield), *The Three-cornered Hat, The Shadow*
6 *Le Lac des Cygnes* (Fonteyn, Somes)
9 *Les Sylphides, The Lady and the Fool* (premiere), *Tiresias*
11(M) *Les Sylphides, The Lady and the Fool, Madame Chrysantheme*
11(E) *Le Lac des Cygnes* (Fonteyn, Somes)
13 *The Lady and the Fool, The Three-cornered Hat, Job* (Dolin as Satan)
15 *The Lady and the Fool, The Three-cornered Hat, Job* (Dolin as Satan)
18(M) *The Sleeping Beauty* (Beriosova, Field)
20 *The Sleeping Beauty* (Elvin, Hart)
25(M) *The Sleeping Beauty* (Beriosova, Field)
25(E) *The Three-cornered Hat, Madame Chrysantheme, The Sleeping Beauty* Act III (Elvin, Hart).

End of Season

SADLER'S WELLS THEATRE BALLET

at Sadler's Wells Theatre, London

May
20 *Les Sylphides, Blood Wedding, Pineapple Poll*
21(M) **Coppelia.**
26 *Les Patineurs, House of Birds* (world premiere), *Rake's Progress*
27 *Les Patineurs, House of Birds, Rake's Progress*
28(M) *Les Sylphides, House of Birds, Pineapple Poll*

June
1 *Selina, House of Birds, Rake's Progress*
4(M) *Danses Concertantes, House of Birds, Beauty and the Beast, Les Rendezvous*
8 *Les Patineurs, Blood Wedding, House of Birds*
11(M) *Danses Concertantes, Selina, Beauty and the Beast, Les Rendezvous.*

Provincial tour

June
13 Odeon Cinema, Llandudno
20 Winter Gardens, Morecambe
27 Empire Theatre, Swansea

July
4 Gaumont Theatre, Southampton
11 Palace Theatre, Plymouth (two weeks)
25 Essoldo Cinema, Brighton

BALLET RAMBERT

May
23 The Hippodrome, Dudley
30 Theatre Royal, Nottingham

Sadler's Wells Theatre, London

June
20-22 Queens Hall, Barnstable
23-25 Alexander Theatre, Ilfracombe
27 Sadler's Wells Theatre, London

June
27-29 *Les Sylphides*, Premiere of new ballet by Robert Joffrey, *Past Recalled, Gala Performance*
30-July 2 *Plaisance, Pas de Dzesses* (premiere), *Variations on a Theme* (replaced on July 2 mat. only by *Pas de deux* and *Death and the Maiden*), *Lola Montez*
4-6 *Laideron* (Macmillan's *Laiderette*), *Giselle*
7-9 *Pas de Dzesses, Laideron*, Joffrey ballet, *Gala Performance.*
Programme subject to alteration
18 Festival in Aix-les Bains, France.

Aug.
8 Marlowe Theatre, Canterbury

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10 Maddermarket Theatre, Norwich
13 Arts Theatre, London
15 Imperial Institute, London
16 French Institute, London (I.C.A.)
20 Arts Theatre, London

COVER STORIES

This month's front cover, by Houston Rogers, is of Svetlana Beriosova and John Field in *Le Lac des Cygnes* which they first danced together in Belgrade and have continued to do so at Covent Garden with increasing success.

BERIOSOVA was born in Kaunas, Lithuania. At the age of two she toured with her father Nicholas Beriosoff (now ballet master of Festival Ballet) who was a soloist with Ballet Russe de Monte Carlo. In 1947, she came to England to join Metropolitan Ballet and immediately became its ballerina. When the company disbanded in 1949, she joined Sadler's Wells Theatre Ballet and toured America with the company as joint ballerina with Elaine Fifield. At the end of 1952, she moved to the Sadler's Wells Ballet at Covent Garden where she has remained gradually taking over all the important classical roles as well as having new roles created for her notably in Cranko's *The Shadow* and Ashton's *Rinaldo and Armida.*

FIELD was born in Doncaster, Yorks. He first studied with Shelagh Elliot-Clarke and Edna Slocome in Liverpool and London. His debut was with the Liverpool Ballet Club. He joined Sadler's Wells Ballet in 1941 and almost immediately danced solo roles. Apart from serving in H.M. Forces from 1942-45, he has remained with the Wells as one of its principal male dancers.

This month's back cover is of Tanaquil LeClercq and Andre Eglevsky, of New York City Ballet, in Balanchine's *Roma* now being given during the company's European tour.

LECLERCQ began her training with Mordkin at the age of seven and appeared in his production of *The Sleeping Beauty*, also on American television. She was awarded a scholarship to the School of American Ballet and danced with Ballet Society in 1946 and became a founder member of New York City Ballet. She has risen to become its ballerina and is also the wife of its director, George Balanchine.

EGLEVSKY was born in 1917, educated in France. He has been trained by Nevelskaya, Fgorova, Kchesinska, Volinin, Legat and the School of American Ballet. He has been principal male dancer since 1933 when he was with de Basil. Other companies include Rene Blum Ballet ('36), American Ballet ('37), Ballet Russe de Monte Carlo ('39), Ballet Theatre ('42), De Cuevas ('47), New York City Ballet ('51).

LOOK FOR

ALEXANDRA DANILOVA

on the front cover of the July DANCE AND DANCERS

Also in the July number will be pictures and opinion of FREDERICK ASHTON's full-length *Romeo and Juliet* for the Royal Theatre, Copenhagen. Also full report of the ROYAL DANISH BALLET FESTIVAL by PETER WILLIAMS who is going specially to Copenhagen to write about it.

In the same issue will be ARTHUR TODD's report of American BALLET THEATRE's 15th anniversary Season with a portfolio of pictures of the ballets and stars. Pictures and opinions of KENNETH MACMILLAN's *House of Birds* for the Wells' THEATRE BALLET. A large number of new pictures, articles of topical interest and all the usual features.

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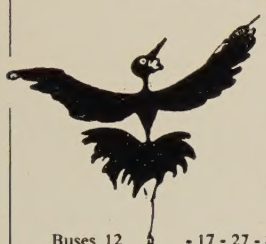

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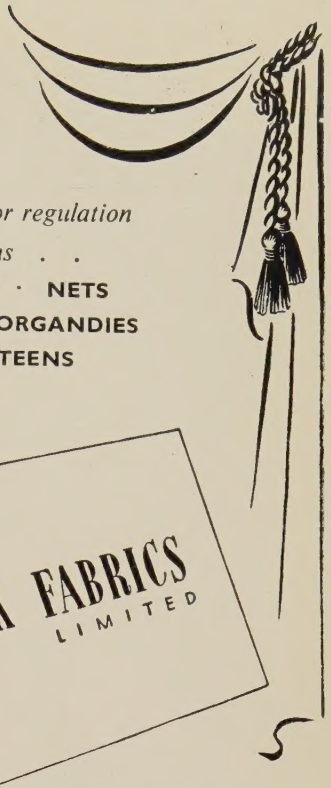

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This month's full ballet guide

Dance and Dancers

JUNE 1955

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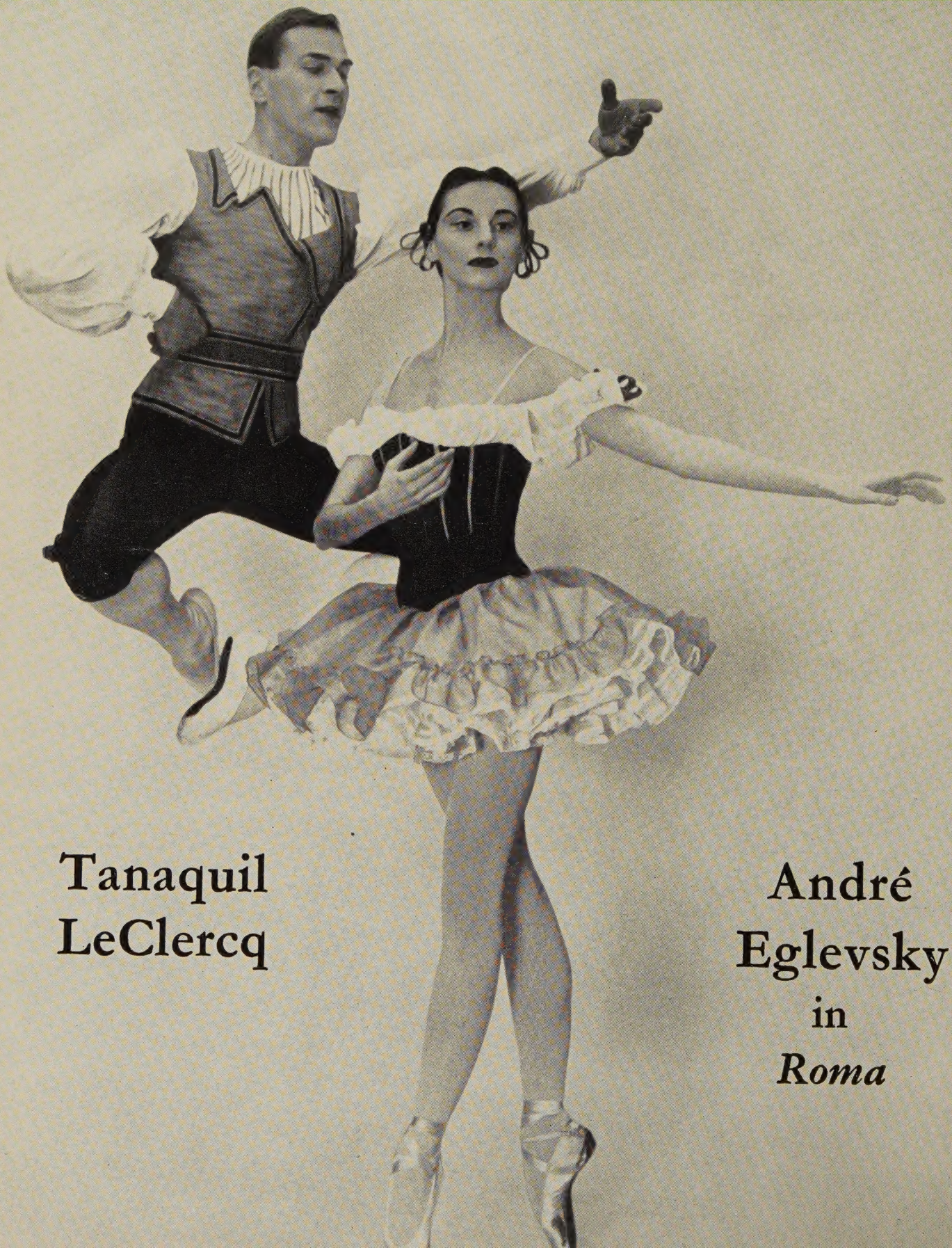

Tanaquil LeClercq

André Eglevsky in *Roma*